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1964-65

BOSTON CONSERVATORY OF MUSIC

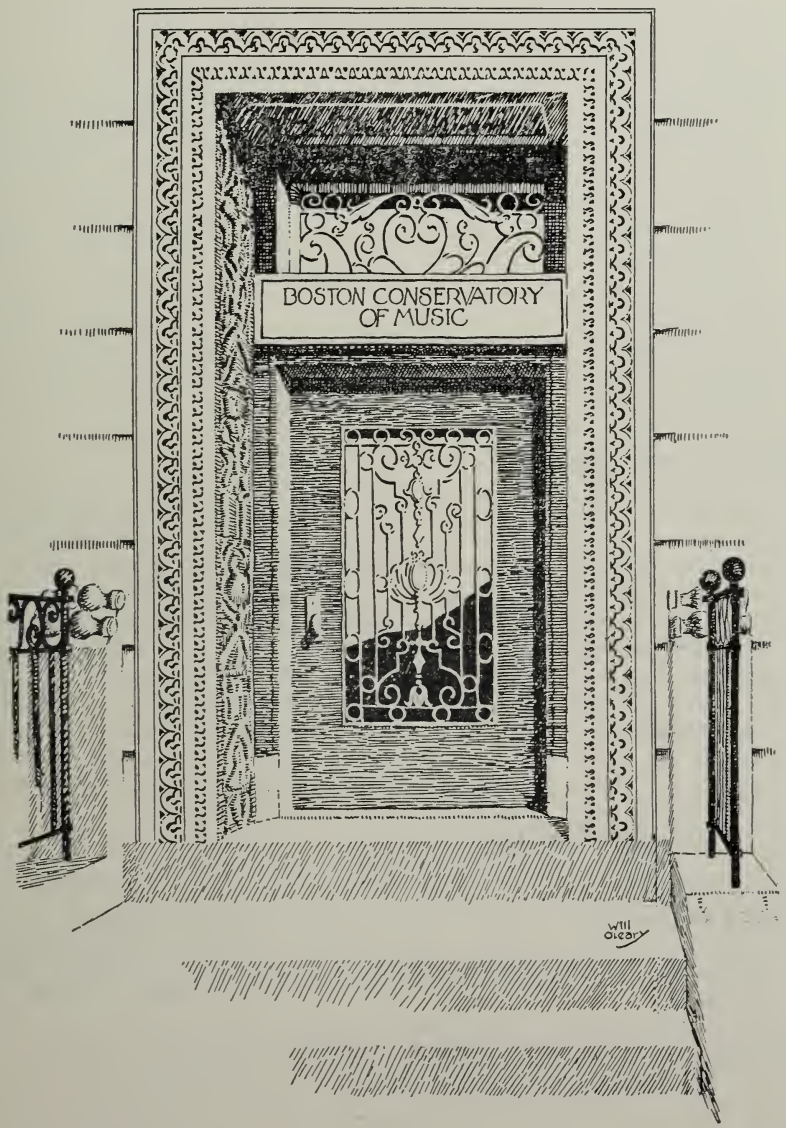
A COLLEGE OF

MUSIC · DRAMA · DANCE

26 The Fenway

Boston

Catalog


BOSTON CONSERVATORY
OF MUSIC

CALENDAR

1964-1965 FIRST SEMESTER

September 21	Registration for Freshman
September 22	Freshmen Placement Examinations
September 22, 23	Registration for Sophomores, Juniors, Seniors
September 24	Instruction begins
October 5	Last day for registration for courses with credit
October 12	Columbus Day; holiday*
November 11	Veteran's Day; holiday
November 25	Thanksgiving recess begins at 5:30 P.M.
November 26	Thanksgiving Day; holiday†
November 30	Classes resumed
December 18	Christmas recess begins at 5:30 P.M.*
January 4, 1965	Classes resumed; 8:30 A.M.
January 18-29	First semester examinations

SECOND SEMESTER

February 1	Registration for second semester
February 2	Instruction begins
Ferbuary 15	Last day for registration for courses with credit
February 22	Washington's Birthday; holiday†
March 12	Make-up examinations
April 10-18 (inclusive)	Spring recess*
April 19	Classes resumed; 8:30 A.M.
May 30	Memorial Day; holiday (observed May 31)†
May 31-June 9	Second semester examinations
June 11	Commencement
June 12	Alumni Day—School year ends

1965 SUMMER SESSION

June 28	Registration
June 29	Instruction begins
July 4	Holiday (Observed July 5)†
August 13	Examinations
August 14	Summer session ends

1965-1966 FIRST SEMESTER (BEGINS September 20)

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* School will be open for private lessons, but classes will be omitted.

† School closed.

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, a graduate of the Conservatory of Brussels with first prizes in violin and composition. After a number of years at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts. Under his leadership, the Conservatory gained national standing. In 1893, Herman P. Chelius, well known pianist and organist, succeeded Mr. Eichberg as director. The Conservatory was first incorporated under the laws of Massachusetts in 1896, and there followed an unsettled period until 1920 when Agide Jacchia became director. Mr. Jacchia's wide experience proved of inestimable value in re-establishing the prestige of the school. He continued as director until his death in 1932, and was succeeded by Albert Alphin, a former pupil and teacher at the Conservatory, who reorganized the school as a non-profit-making institution. Richard Bobbitt composer and musicologist served as director 1961-1963.

The school acquired its first permanent building on the Fenway in 1936. Several more buildings have since been added for dormitory purposes. In the spring of 1949, the construction of a new building provided additional classroom space as well as studios and facilities for the drama and dance departments. The Concert Room, the Recital Hall, each seating approximately 135, and the Auditorium which seats over 500, afford ample opportunity for recitals, concerts, operas, dance and dramatic programs. The Conservatory buildings, located on the Fenway, face one of Boston's most beautiful parks and, while sufficiently removed from the noise of the business district, are easily accessible by all means of transportation. Within easy walking distance are Symphony Hall, Jordan Hall, the Museum of Fine Arts, Gardner Museum, and the famed Prudential Center with its complex of buildings including the Boston Municipal Auditorium. Churches of all denominations and the Boston Public Library are also in the vicinity. In Boston, the student finds a wealth of cultural opportunities embodied in the Boston Symphony Orchestra, chamber music concerts, opera performances, recitals by distinguished visiting artists, many dance recitals and stage plays as well as innumerable opportunities in allied fields.

The faculty of the Boston Conservatory comprises more than fifty experienced musicians and teachers. Limited enrollment assures the student of small class groups and personal contact with instructors. Authority to grant the degree Bachelor of Music was obtained in 1938, and the degree Bachelor of Fine Arts in 1951. Graduate programs leading to the degree of Master of Music and Master of Music Education were approved by the Massachusetts Board of Collegiate Authority in 1957. The Conservatory is approved for the training of non-quota foreign students and for veterans.

The Boston Conservatory of Music is a member of the National Association of Schools of Music.

ADMINISTRATION AND FACULTY

Trustees

Henry B. Whitney, *President*

Albert Alphin, *Ex officio*
Leslie Babbin
Morris L. Brown
Leo P. Grace
John E. Knight
Douglas W. Smith
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Albert Alphin

Dean
George A. Brambilla

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Richard Belanger

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Richard Bourque

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Wesley Copplestone
Philine Falco
Grace Hunter
Iride Pilla

ORGAN

Dowell P. McNeill

PIANO

Katja Andy
Arax Asadourian
Katherine Alphin
Richard Belanger
Maria Bono
H. Wilfred Churchill
Mary Dumm
Aurelio Greselin

VIOLIN

Albert Bernard
Harold B. Doyle
Rouben Gregorian

VIOLA

Albert Bernard

VIOLONCELLO

Bernard Parronchi

CONTRABASS

Henri Girard

HARP

Louise C. Pappoutsakis

CLASSICAL GUITAR

Joseph Raposo, Sr.

WIND INSTRUMENTS and PERCUSSION

William Grass, *Flute*
James Pappoutsakis, *Flute*
Louis Speyer, *Oboe, English Horn*
Attilio Poto, *Clarinet*
Pasquale Prencipe, *Saxophone*
Richard Plaster, *Bassoon*
Osbourne W. McConathy, *French Horn*
Gerard Goguen, *Trumpet*
John Coffey, *Trombone*
Harold Thompson, *Percussion*

OPERA PRODUCTION
John Moriarty, *Visiting Director*

OPERA WORKSHOP
Iride Pilla

COACHING
Philine Falco — Iride Pilla — Aurelio Greselin

ORATORIO AND VOCAL LITERATURE
Wesley Copplestone

ENSEMBLE
H. Wilfred Churchill, *Piano* — Rouben Gregorian, *Strings*
Attilio Poto, *Woodwinds and Brass*

CHORUS, BAND, ORCHESTRA, CONDUCTING
Rouben Gregorian — Attilio Poto

THEORY AND SOLFEGE
Aurelio Greselin — Attilio Poto

HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION
George A. Brambilla — Aurelio Greselin
Rouben Gregorian — Wei-Ning Lee
Eric O. Abbott

FORM AND ANALYSIS, MUSIC HISTORY AND LITERATURE
George A. Brambilla — Eric O. Abbott — Robert W. Dumm

CHURCH MUSIC
Dowell P. McNeill

MUSIC EDUCATION
Francis Findlay, *Chairman*
Ottavio DeVivo — Herbert J. Philpott
Harold Doyle — Walter Tokarczyk — Pasquale Prencipe

ACADEMICS
George Donald — Henry J. Messawer, M.D.
Robert W. Dumm — Robert Leibacher
Aurelio Greselin — Donald Outerbridge
James G. Hennessey, Jr. — Malcolm Wetherbee
Patrick Wolfe

DANCE
Jan Veen, *Chairman*
Ruth Sandholm Ambrose — Henry Hoff — Carole Ann Pastore
Reeva Gibley — Irene Linn — Billy Pope
Robert Gilman

DRAMA AND MUSICAL THEATRE
Harlan Grant, *Chairman*
Robert Leibacher — Florence Grant — Joseph Raposo, Jr.

Henry B. Whitney, President of the Trustees, B.A., M.A., in Education, Boston University; studied Theology at Harvard University and Tufts College; served as army chaplain during World War II, and has served as pastor of various Unitarian Churches in the vicinity of Boston.

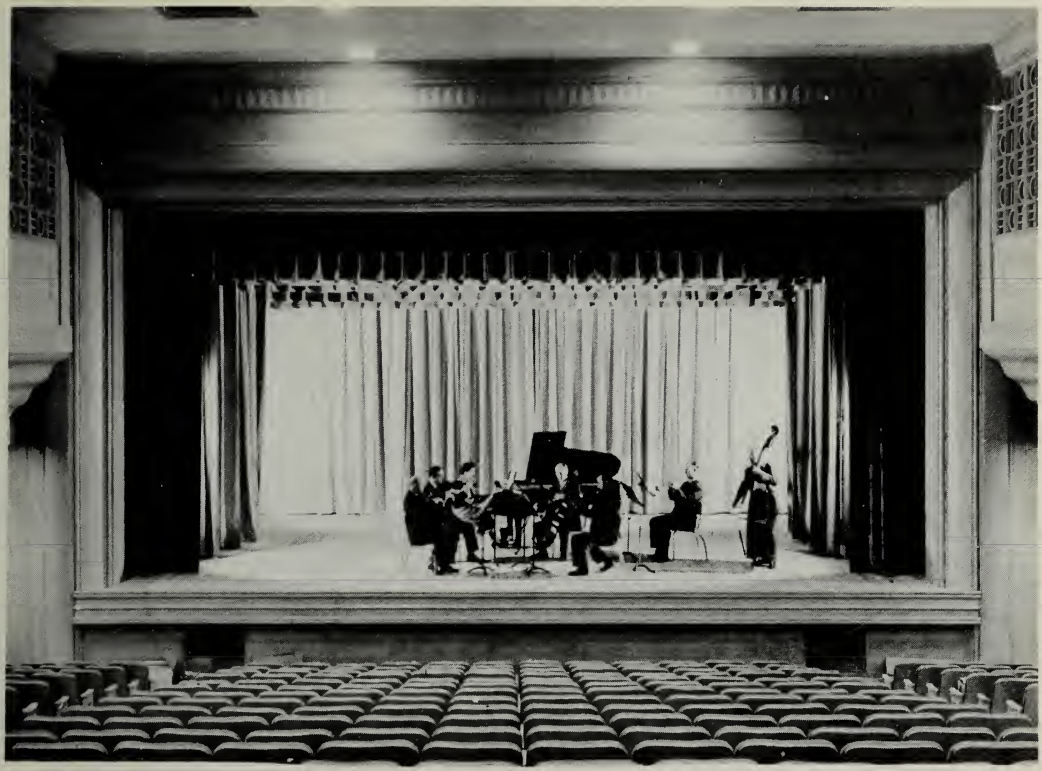
Albert Alphin, Executive Director, studied at the Boston Conservatory; piano, H. Ebell, G. Vieh; organ, M. Frye; theory and composition, A. Sherman, H. Ebell, O. Straub, A. Jacchia; conducting, A. Jacchia. Appointed to Conservatory faculty, 1924. Organized the Associated Studies of Music, 1927; effected merger between Associated Studios and Boston Conservatory, 1933. President of Trustees, 1933-41; Director of Conservatory, 1933-1961. Under his guidance the Conservatory was organized as a non-profit educational institution, acquired all of its current physical plant including dormitories; obtained authority to grant the bachelor of music, bachelor of fine arts, and master of music degrees, and accreditation by the National Association of Schools of Music. Upon his voluntary resignation as Director in October, 1961, he was appointed Executive Director with duties to act in an advisory capacity and as liaison officer between the Conservatory Administration and the Board of Trustees.

Eric O. Abbott *(Registrar)* B.M., M.M., Acadia University; Licentate of music in piano and in trumpet, Trinity College, London; Doctorial studies at Boston University; theory and composition with Hugo Norden and Gardner Read; Piano, Louis Cornell; education with Malcolm Knowles; philosophy of education with Gene Phillips. Formerly Music Director for CJON, CJOX television; Director of choral programs for CBC radio network (coast to coast); organist and choir director for various churches; choral and band compositions published in the United States and Canada.

Katherine Alphin *(Piano)* B.M., Boston Conservatory; awarded silver medal for highest honors; studied piano with Nicolas Slonimsky and Georg Fior; appointed to Conservatory faculty in 1942.

Katja Andy *(Piano, Piano Literature, Pedagogy)* studied piano at the Hochschule für Musik at Cologne, where she also studied theory and composition under Wilhelm Mahler. Made her concerto debut at the age of 16 in Leipzig, performing Mozart's two-piano concerto with Edwin Fischer. Subsequently toured Europe as soloist and continuo player with Fischer's Chamber Orchestra and with Agi Jambor as a duo-piano team. Served as principal assistant to Fischer's master classes in Berlin and Lucerne. Attended Cortot's master classes in Paris and continued her studies at the Sorbonne. She has also served as Chairman of the Piano Department at DePaul University, and has concertized with Chicago Symphony and other major orchestras in Europe and in this country under Raphael Kubelik, George Schick and Margaret Hillis.

Ruth Sandholm Ambrose *(Ballet)* studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado, and CBS Opera Television.

J. Richard Belanger, Librarian *(Piano)* B.M., Wheaton College, Wheaton, Ill.; M.M., Boston University; M.S. (Library Science), Columbia University; studied piano with Marcel Ciampi & Denyse Rivière at the Paris Conservatory of Music; musicology with Jacques Chailley & Marc Honegger at the Institute of Musicology in the University of Paris; taught piano and theoretical subjects at Brooklyn Conservatory of Music, New York; Music Cataloguer at Yale University; Assist. Music Librarian, Boston Public Library. Carl Lamson Scholarship Award 1947-1953.

FACULTY REHEARSAL

THEATRE AND CLASSROOM BUILDING

A CORNER OF THE LIBRARY

PIANO ENSEMBLE

Albert Yves Bernard *(Viola)* graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Rabaud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

Maria Bono *(Piano)* is a graduate of L'Academia Chigiana, Siena, Italy. Studied piano with Lillian M. Paige, Wanda Landowska, Putnam Aldrich, George Copeland, Alfred Mirovitch, and in Italy with Guido Agosti; harmony and theory with Irving Fine, G. Wallace Woodworth and Gaston Dufresne. She was the recipient of several scholarships for study at L'Academia Chigiana. She served as musical director of Marymount International School, Rome, Italy, for three years. Conducting under Sergio Celibidache in Siena, Italy, 1960-1962.

George A. Brambilla, Dean *(Music History, Theory, Composition)* B.M. *(cum laude)* and A.M. (Composition), Boston University. Musicology with Karl Geiringer; piano with Albion Metcalf; theory, composition and orchestration with Hugo Norden and Gardner Read; conducting, Francis Findlay. Extensive radio and television experience as orchestrator and pianist. Member of Pi Kappa Lambda, National Honor Society.

H. Wilfred Churchill *(Piano and Piano Ensemble)* B.M., Boston Conservatory. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada. Member of Conservatory faculty since 1934.

John Coffey *(Trombone)* is a graduate of the Curtis Institute of Music. Former first trombonist with the Radio City Music Hall and NBC orchestras. He was also a member of the Cleveland and the Boston Symphony orchestras. Many years teaching experience with various collegiate institutions.

Wesley Copplestone *(Voice, Oratorio, Vocal Literature)* A.B., Boston University; graduate studies Boston University Graduate School, one year. Soloist, Boston Symphony, Philadelphia Symphony, Handel and Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements through the East; head of voice department University of New Hampshire, 1941-1945.

Ottavio J. DeVivo *(Music Education)* graduate New England Conservatory (violin major); B.M., (Music Education), Boston University. Studied violin with Jacques Hoffman and Felix Winternitz. Director of Music, Everett Public Schools for 30 years. Former member of Vannini Boston Symphony Ensemble. Instructor in University Extension course. Conductor of the New England Light Opera Company. Concert Master and assistant conductor Melrose Orchestral Association. Past member of the Board of Directors of the Massachusetts Music Educators Association. Adjudicator in local and state festivals.

George G. Donald *(Philosophy of Education, History)* A.B. in Political Science, Williams College; M.Ed. in Social Science, Boston University; C.A.G.S. in Philosophy of Education and Social Foundations. Instructor and Visiting Lecturer in public and private schools, Boston College, and Boston University.

Harold B. Doyle *(Violin)* B.M., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Sevcik's Violin Master Class, 1931-32. Instructor in string instruments in public schools in vicinity of Boston for a number of years.

Robert W. Dumm, *(Piano and Music Literature)* B.M. and M.M., (Piano and Theory), University of Michigan; doctoral studies under Hans David and Louise Cuyler. Phi Beta Kappa. Post-graduate piano study with Victor Babin and Alfred Mirovitch. He founded and directed his own private music school in Ann Arbor, Michigan, and is a frequent leader of piano teachers workshops. He is a contributing music critic for the Christian Science Monitor, consulting editor for Boston Music Company, and author of many articles for nationally-circulated journals. Faculty member of the National Piano Guild.

Mary Dumm *(Piano)* B.M., M.M., received her undergraduate degree in Music Education at Bethany College, and the masters degree from the University of Michigan, major in Piano and Music Theory. Taught in the school systems of Colby and Kiowa, Kansas, where her piano students received top honors in state competitions. She has frequently appeared with her husband, Robert Dumm, in duet and two-piano recitals.

Philine Falco *(Voice)* graduate of the Royal Conservatory, The Hague, Holland, (Piano); and of the Master School of Music in Brooklyn, New York (Voice). Debut with the Bracale Opera Co. of Havana, Cuba; a member of the Chicago Opera Company for several seasons. For thirteen summers sang with the Ravinia Opera Company, Chicago, before joining the Metropolitan Opera Company in 1927. At the "Met", her performances compassed over a hundred roles. Served as assistant conductor of the San Carlo Opera Company and the La Scala Company of Philadelphia. Coached and accompanied such artists as Rosa Raisa, Giovanni Martellini, Edward Johnson, Armand Tokatyian, Regina Resznik, and many others.

Francis Findlay *(Music Education, Research)*, Ed.M. After graduating from the New England Conservatory with honors he pursued his master's and doctoral studies at Harvard University. He studied composition with Chadwick, Converse, and Mason in Boston; and conducting with Karajan, Paumgartner, Weingartner, and Zallinger in Salzburg. He has served as member of the Boston Symphony Orchestra, Director of the Eastern Music Camp, Professor of Music at Boston University, lecturer at Harvard, and faculty member of the Salzburg Mozarteum. He is the author of many articles and didactic works, and has conducted festivals in many cities.

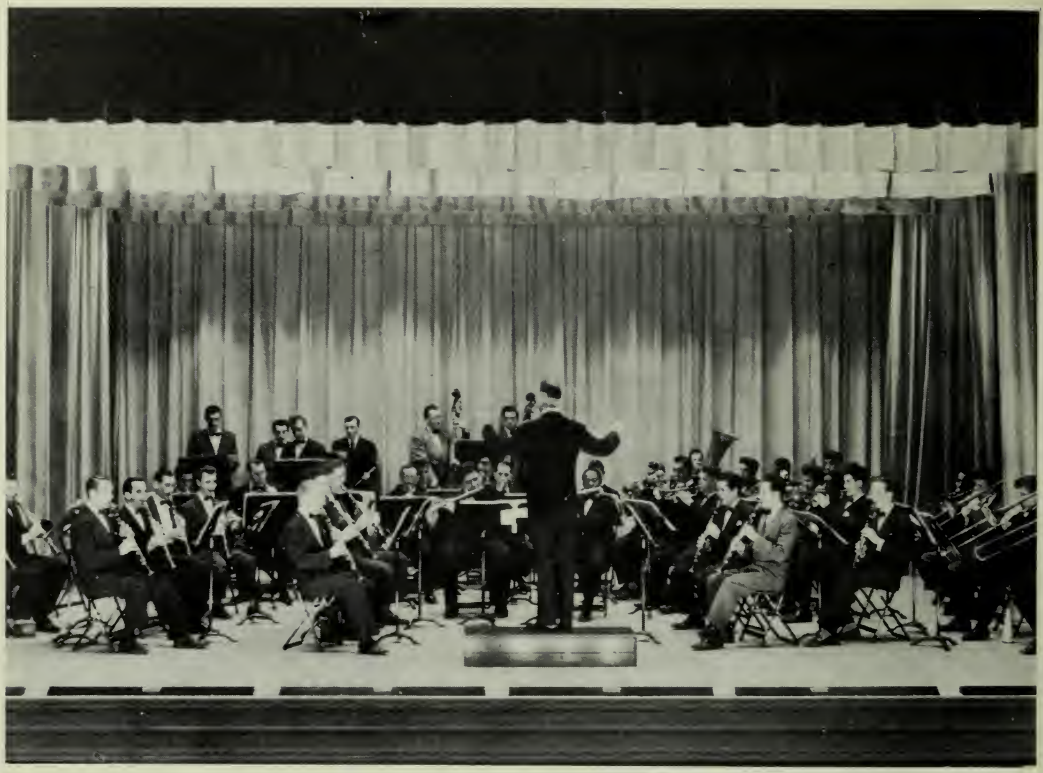
Reeva Gibley *(Dance)* B.F.A. *cum laude,* Boston Conservatory; ballet instructor at the Kathleen Henni School of Creative Arts; established her own studio of dance in Beverly, Massachusetts, in 1960; member of Boston Conservatory Dance staff since 1959.

Robert Gilman *(Dance, Stage Jazz)* B.F.A. degree from Boston Conservatory where he studied dance under Jan Veen and Associates; studied modern jazz in New York with Peter Genero and Frank Wagner.

Henri Girard *(Contrabass)* graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysees"; member of Boston Symphony Orchestra since 1920.

Henry Goff, Jr. *(Folk Dance).* B.A., Boston University; wide performing activity in European folk dance as well as American forms (Quadrille, Square, Contra); primary background developed through close association with ethnic dance groups, nationality leaders and traditional dancers; teaching, leading and arranging experience extends from lay folk groups to professional ethnic presentations; academic background has largely come through folklore research and membership in the American Folklore Society and the International Folk Music Council.

GABRIELLI TRIO — IN RESIDENCE

GUIDED LISTENING SESSION

CONCERT BAND

ENSEMBLE COACHING

Girard Goguen *(Trumpet)* is a graduate of the New England Conservatory where he studied trumpet with George Mager. Member of the 163rd Army Ground Forces Band, 1943-45; former member of the Central Florida Symphony Orchestra; member of the Boston Symphony Orchestra since 1952.

Florence Grant *(Theatre Costume and Make-Up)* studies at Boston University; staff scenic designer at Weston (Vt.) Playhouse; professional make-up artist; instructor in make-up at Buckingham School, Cambridge.

Harlan Grant *(Drama)* graduate Boston School of Expression and Boston Repertory Theatre School. Member Henry Jewett Repertory Company, Provincetown Players and various New England stock companies 1928-33. Director theatrical productions for Harvard, Radcliffe, Simmons, Curry and Lowell Colleges; director Springfield (Mass.) Civic Theatre 1943-48. Founder-director Weston Playhouse (professional stock company), Weston, Vermont, since 1937. Former Secretary, New England Theatre Conference.

Rouben Gregorian *(Violin, Composition)* graduate Central College, Iran, 1933; studied violin, harmony, composition with his father, piano with his mother and conducting with Rudolph Urbanece at Teheran Conservatory. Co-founder Teheran Symphony Orchestra 1944 and conductor 1948-1952. Director of Teheran Conservatory, 1948-1952. Director of Sub-commission of Music affiliated with UNESCO (Iran Branch). Guest conductor Boston Pops Orchestra, 1952. Composer of a number of works for voice, violin, piano, quartet and symphony. His compositions have been performed by leading orchestras in Europe, the Far East, and in America.

Aurelio J. Greselin *(Piano, Solfege, Italian)* A.B., Carnegie Tech., Pittsburgh. Studied piano with Selmar Jansen, Pittsburgh, and Alfredo Casella, Italy; composition and conducting with Armando Renzi, Rome. Faculty member Carnegie Tech., 1946-48; appearances in recital and as an operatic conductor in Europe and America.

Arax Asadourian Heller *(Piano)* Mus.B., Boston Conservatory; piano with Katherine Alphin and Louis Moeldner; faculty member and adjudicator for the National Guild of Piano Teachers; present position 1953.

James G. Hennessey, Jr. *(Fine Arts)* B.S. in Education, Tufts University; attended School of the Museum of Fine Arts, Boston; drama, Columbia University; Arts Student League of New York; presently Chairman of Program Committee, Brighton Library Art Group.

Wei-Ning Lee *(Harmony, Counterpoint, Composition)* studied at National Tsing Hwa University, China; Paris and Vienna. Piano under Kartun and Levy; counterpoint, Bertlin; composition, Vincent d'Indy, Joseph Marx, Franz Schmidt, Gombrich and Karl Weigl; held scholarship two years at Schola Cantorum and won the Sino-French Cultural Foundation Scholarship. Professor of piano at Central University, Nanking; piano and composition at National Conservatory, Shanghai. Organized and conducted first Symphony Orchestra in Shanghai. Director of the Shanghai National Conservatory of Music, 1940-1946.

Robert Leibacher *(English Composition and Literature)* B.A., M.A. Undergraduate work at Pennsylvania State University; graduate studies in Literature at Northwestern University and Tufts University; Author and successful producer of several plays; former instructor at Emerson College.

Irene Linn, *(Dance)* was born in Berlin, Germany; studied dance with Mary Wigman and graduated from her school as Dancer-Pedagogue. Before joining the faculty of the Boston Conservatory she taught in Knoxville, Tennessee.

Osbourne W. McConathy *(French Horn)* B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, New York; member Boston Symphony Orchestra.

Dowell P. McNeill *(Organ Church Music)* B.M., with honors, New England Conservatory. Organ with Henry M. Dunham and Homer Humphrey; master classes with Louis Verne; Choir Training and Church Music with Albert W. Snow and Everett Titcomb; former member of organ faculty, New England Conservatory. Organist and Choirmaster at the Church of the Blessed Sacrament, Jamaica Plain (Boston). Organ recitals in principal New England cities. Charter member of Iota Chapter, Pi Kappa Lambda.

Henry J. Messawer, M.D. *(Kinesiology)* University of Cairo, Faculty of Medicine (1946); D.G.O. (Dublin); D. R. C. O. G. (London); L. M. (Rotunda Hospital, Dublin). Specialist in Obstetrics and Gynaecology. Currently on staff of Boston City Hospital.

John Moriarty *(Opera Production)* B. Mus. with highest honors (New England Conservatory), graduate study at Brandeis University. Winner of Chadwick Medal—N.E.C. Piano with Miklos Schwalb, Donald Smith, Egon Petri, Paolo Denza (Naples), Carlos Zecchi (Rome). Musicology with Erwin Bodkey. French vocal repertoire with Pierre Bernac (Paris); German vocal repertoire with Maria Elsberg. Winner of Beebe Award for European study. Recitals in Europe and the United States. Radio and television concerts. Soloist with Boston Pops Orchestra and Radio Eirann Orchestra. Stage director for television productions on WGBH, WHDH, WBZ television and NET network. Since 1959 with the Santa Fe Opera as Chorus Master and Stage Director. Since 1960 with the Opera Society of Washington as Artistic Administrator. Former faculty member (6 years) of New England Conservatory. Stage director for American stage premiere of Schönberg's *Erwartung* (Washington, 1960, with Helga Pilarczyk). Has prepared ten of Stravinsky's major works for the composer in 17 separate productions on stage, in concert and for Columbia Records. Editions of Alessandro Scarlatti arias.

Donald Outerbridge *(Fine Arts)* B.A., Harvard University. Artist, teacher, and photographer. Taught at Phillips Academy, Andover, and Abbott Academy, where he also had charge of the John Esther Gallery. As the director of Museum Color Slides Association, he has traveled extensively in both the United States and Europe making photographs which are widely used by lecturers on art.

James Pappoutsakis *(Flute)* studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

Louise Came Pappoutsakis *(Harp)* studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

Bernard Parronchi *(Violoncello)* studied with Francesco Serrato, Andrea Hekking, Giuseppe Magrini and Pablo Casals. He has given recitals in Paris, Rome, Berlin, New York, Boston and other centers. He has played solo Cello with the Indianapolis Symphony, the National Symphony, Washington, D.C. and at Radio City Music Hall, New York. He was formerly a member of the Russian Symphony Orchestra, the Cincinnati Symphony and is currently a member of the Boston Symphony Orchestra.

Carole Ann Pastore *(Dance)* BFA cum laude, Boston Conservatory of Music. Studied at Pittsfield, Mass., community music school; Jacob's Pillow, Ballet Russe School and with Mme. Anderson. Danced with Boston Civic Ballet and soloist with Boston Dance Theatre. Joined Conservatory faculty in 1961.

Herbert J. Philpott *(Music Education)* B.M., M.M. in Music Education, Boston University. Former instructor of Instrumental Music in Winchester Public Schools, Director of Bands in Brookline Public Schools. Presently Band Director, Northeastern University and Director of Music Education in Waltham Public Schools. Adjudicator, New England Solo and Ensemble Festival and New Hampshire Music Festival; panelist, Massachusetts Music Educators Associaton and University of New Hampshire Band Clinic. Extensive experience as professional trombonist.

Iride Pilla *(Voice, Vocal Pedagogy, Opera Workshop)* B.M., Boston Conservatory, highest honors; voice with Ester Ferrabini-Jacchia. Graduate vocal study and operatic coaching in Milan, Italy, with Romeo Boscacci and Francesco Bucchi. Fellow of the National Association of Teachers of Singing. Soloist Cecila Society, Fitchburg Choral, People's Symphony of Boston and Boston Symphony Pops. Concerts in New England States and in Italy. Extensive operatic appearances in Europe; Prima Donna roles in Aida, Andrea Chenier, Anima Allegra, Boheme, Butterfly, Cavalleria Rusticana, Carmen, Parabola di Eid (world premiere), Pagliacci, Traviata, Trovatore, etc., in principal music centers of Italy and in Monte Carlo and Nice, France. In America, engagements with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire and Boston-New England Grand Opera Companies. Dramatic director of numerous Opera Workshops.

Richard Plaster *(Bassoon)* B.S. and M.S., Juilliard School of Music; played first bassoon with U. S. Army Ground Forces Band; former member New York Woodwind Quintet; member of Boston Symphony Orchestra since 1952.

Attilio Poto *(Clarinet, Conducting, Ensemble)* studied clarinet with Emil Arcieri; certificate from National Orchestral Association; solo clarinet with Metropolitan Opera Association, 1939-40; conductor Massachusetts State Symphony Orchestra, 1940-42; conductor Army Air Forces Sinfonietta, touring South America, 1942-45; former member of Boston Symphony Orchestra; conductor Harvard-Radcliffe Orchestra 1954-59.

Pasquale Prencipe *(Woodwind Classes, Saxophone)* B.M.Ed., Boston Conservatory; M.M. and Artist's Diploma in Clarinet, New England Conservatory. He has played with the North Carolina Symphony, Boston Pops Orchestra, Baltimore Symphony, and as extra with Boston Symphony; joined faculty of Boston Conservatory in 1962.

Joseph Raposo, Jr. *(Musical Theatre)* B.A., Harvard University. Studied with Naida Boulanger at Ecole Normale de Musique; received diploma in composition from American Conservatory at Fontainebleau. Composer and conductor for films, television and music theatre; has staged and directed musical shows in New York City, Boston and many other centers.

Joseph Raposo, Sr. *(Classical Guitar)* received his early musical training in Portugal and later continued his studies in the United States. He was chosen by the government of Portugal to direct the musical program for the opening of its Pavillion at the New York World's Fair, 1939-40. He has since devoted his time to teaching and has written several authoritative method books for the Guitar.

Louis Speyer *(Oboe and English Horn)* was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

Walter V. Tokarczyk *(Percussion)* B.M., M.M., New England Conservatory. Studied Percussion and Timpani with Everett Firth and Morris Goldenberg; toured as Timpanist and Percussionist with Boston Pops Orchestra, Goldovsky; Luboshutz and Nemenoff, and the St. Louis Symphonetta; wide experience as percussionist in theatre orchestras.

Harold J. Thompson *(Timpani and Percussion)* studied with Charles Wilcoxon, Roy C. Knapp, Fred Noak and George J. Carey; music theory at Cincinnati Conservatory. Active professionally since 1935 including engagements in theatre, radio and TV, Armco Band, Cincinnati Symphony and other organizations. Now a member of the Boston Symphony Orchestra.

Jan Veen *(Dance)* born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

Patrick Wolf *(English, Literature)* B.A., Florida State University, S.T.B., Boston University School of Theology; graduate studies, Boston University. Formerly faculty member of the English Department, Philander Smith College, Little Rock Arkansas.

Malcom E. Wetherbee *(Psychology)* B.S., Gordon College; B.D., Harvard University (Social Relations); M.A., Boston University (Ph.D. candidate, Boston University). Instructor, Burdett College. Counseling Psychology, V.A. Hospital; research at Massachusetts General Hospital. Member of A.P.A., M.P.A., and A.R.M.H.

GENERAL INFORMATION

PURPOSE

It is the purpose of the Boston Conservatory of Music to provide professional training in the three allied arts—music, drama and dance—reinforced by a sound general education that will make graduates more resourceful as teachers and performers and more responsible as citizens. The numerous former students now successfully employed as performers or teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are whole-heartedly devoted.

UNDERGRADUATE ADMISSION

Application for admission must be made on official Conservatory forms and submitted well in advance of the intended entrance date. The applicant should also have a transcript of his high school record and three letters of recommendation sent to the Admissions Office, as well as the scores of at least one national college-entrance examination. These examinations are administered at the secondary school during the Senior Year, or by direct arrangement with:

The College Entrance Examination Board
Eastern Office: Box 592, Princeton, New Jersey
Western Office: Box 1025, Berkeley, California 94701

The American College Testing Program
P. O. Box 168
Iowa City, Iowa

For admission to a *Degree Program*, preparatory study should total a minimum of sixteen entrance units, distributed as follows:

English (4 years' study)	4	units
Foreign Language	2	
Higher Mathematics	1	
Social Sciences	1	
Laboratory Science	1	
*Fixed Electives	4	
Free Electives	3	
	16	

*These four units must be earned in Language, Mathematics, Social Science, or Fine Arts.

For admission to the *Certificate Program*, the academic requirements are not specific; however, a high school education or its equivalent is recommended.

Specific Musical Requirements. (See Applied Music Courses, page 34).
Specific Requirements in Drama and Dance. (See pp. 40 and 43).

TRANSFER STUDENTS

Transfer students applying for advanced standing should include a transcript of work accomplished at their former school, together with its recent catalog. Transfer credit in Applied Music and Music Theory is determined by examination on entrance to the Conservatory. A minimum of 30 hours for the Bachelor's Degree, and 26 hours for the Master's, must be earned in residence.

SPECIAL STUDENTS

A student desiring instruction, but not intending to pursue a degree or certificate program, may begin at any time and elect any subject for which he is qualified. The minimum term enrollment for such students is ten weekly private lessons or one semester of class instruction. A special student may transfer at any time to a Degree or Certificate Program, provided he meets the admission requirements.

EVENING INSTRUCTION

Private evening instruction in applied music and music theory is available under regular faculty members.

SUMMER SESSION

Credit toward both the Bachelor and Master's Degrees may be earned during the six-week Summer Session. By attending the Summer Session, regular course students may accelerate the completion of their requirements for graduation. For details, write for the Summer Session Bulletin.

EXAMINATIONS

PLACEMENT EXAMINATIONS. During registration week, placement examinations in English, Language and Music Theory are given, to assure the assignment of new students to appropriate class sections. Students with unusually advanced preparation are placed according to their level, but credit hours thus by-passed must be restored by elective courses.

SEMESTER EXAMINATIONS. All students following the degree or certificate programs are required to take an examination in each of their courses at the end of each semester.

APPLIED MUSIC EXAMINATIONS. All students seeking credit in applied music must perform before a faculty jury at the end of each semester. Students with an unsatisfactory attendance record will not be admitted to this audition, and will be graded 'incomplete', or 'failure'. Attendance and performance in the Recital Class bears on Applied Music grades.

GRADING SYSTEM. A, excellent; B, good; C, fair; D, passing; E, failure; X, incomplete; W, withdrew from course. A semester grade-point average of 3.5 renders a full time student eligible for inclusion on the Dean's List.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of deserving violin students by the distinguished violin pedagogue, Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Alumni Association Scholarship. A special fund established by the Alumni Association to aid needy students.

Bertha T. Otis Scholarship. The income from a fund established by the late Bertha T. Otis.

Faculty Scholarships. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance and drama.

Conservatory Scholarship Fund. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

Student Government Scholarship. A fund established by the Student Government Organization of The Conservatory to aid deserving students.

AWARDS. The following medals are awarded annually to the two full-time students (15 or more hours) who have maintained the highest averages for the school-year: for highest honors. the ARTHUR B. WHITNEY MEDAL; for second highest honors, the ALUMNI ASSOCIATION MEDAL. To the student judged superior in character and leadership goes the KAPPA GAMMA PSI TROPHY.

CITATIONS. For students who have maintained honor grades throughout the four years of their degree course, the following graduation citations are made: for an average of A, Summa Cum Laude; B+, Magna Cum Laude; B, Cum Laude.

PUBLIC PERFORMANCES

Throughout the academic year, the Conservatory maintains a full schedule of public recitals, concerts, and ensemble programs. In addition, the Drama and Dance Departments present a variety of major productions and workshop performances. The *Fenway Series* presents faculty and guest artists throughout the year. Regular attendance at these concerts and participation by qualified students is considered a vital part of their education at the Conservatory.

LIBRARY

The Conservatory Library houses a select collection of books and references in Music, Drama, Dance and the Humanities, together with a representative collection of musical scores. The Recordings Section contains an extensive and growing selection of music in all media and forms, which may be heard on modern listening equipment. All full-time students of the Conservatory may obtain charging cards at the nearby Boston Public Library, home of one of the most comprehensive music sections in the world.

RESIDENCE

The Conservatory maintains women's residences near its classroom buildings, facing the beautiful Fenway. Each of these houses is supervised by its own director, and is notable for its home-like atmosphere and friendly cooperation. All women students not living at home are required to live in the dormitories, or at other residences approved by the school. Meals are taken in the Conservatory dining room where three meals are served daily, Monday through Saturday. There are a number of attractive restaurants in the immediate vicinity of the dormitories where students may obtain meals on Sundays and Holidays at their leisure.

Room and board reservation should be made as soon as a student is notified of her eligibility for admission. This reservation is secured by an advance deposit of $50, which is applicable to the student's account, and not refundable after August 15th or January 15th before the intended date of entrance. In all cases, this reservation is held as binding for the school year, and may not be broken except for an emergency which, in the judgment of the Administration, necessitates a student's withdrawal from school.

Men students will be given assistance in locating suitable rooms in approved private homes near the Conservatory.

COURSES OF STUDY

Leading to the Degree Bachelor of Music

VOICE MAJOR

FRESHMAN	Semester hours 1st	2nd
Voice	3	3
Piano	1	1
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Italian 1, 2	3	3
Fine Arts 1, 2	1	1
Rhythmic Movement	½	½
Chorus & Vocal Ensemble	1	1
	16	16

JUNIOR		
Voice	4	4
Oratorio 1, 2	1	1
Opera Workshop	2	2
Conducting 1, 2	1	1
Music History & Literature 3, 4	2	2
Language (French or German)	3	3
Psychology 1 & 2	3	3
Chorus & Vocal Ensemble	1	1
	17	17

SOPHOMORE	Semester hours 1st	2nd
Voice	3	3
Piano	1	1
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
Music History & Literature 1, 2	2	2
Language (French or German)	3	3
English 3, 4 (Lit.)	3	3
Chorus & Vocal Ensemble	1	1
	16½	16½

SENIOR		
Voice	4	4
Coaching & Diction	2	2
Opera Workshop 3, 4	2	2
Voice Literature 1, 2	1	1
Vocal Pedagogy 1, 2	1	1
Academic Elective	3	3
Chorus & Vocal Ensemble	1	1
	14	14

ORGAN MAJOR

FRESHMAN	Semester hours 1st	2nd
Organ	4	4
Piano	1	1
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Fine Arts 1, 2	1	1
Ensemble Organizations	1	1
	16½	16½

JUNIOR		
Organ	5	5
Conducting 1, 2	1	1
Counterpoint 1, 2	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Elective (Academic)	3	3
Ensemble Organizations	1	1
	16	16

SOPHOMORE	Semester hours 1st	2nd
Organ	4	4
Piano	1	1
Voice Class	1	1
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
Music Hist. & Literature 1, 2	2	2
English 3, 4 (Lit.)	3	3
Ensemble Organizations	1	1
	15½	15½

SENIOR		
Organ	5	5
Church Music 1, 2	2	2
Conducting 3, 4	1	1
Counterpoint 3, 4	2	2
Composition 1, 2	2	2
Elective (Academic)	3	3
Ensemble Organizations	1	1
	16	16

PIANO MAJOR

FRESHMAN	Semester hours 1st	2nd
Piano	5	5
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Fine Arts 1, 2	1	1
Chorus, Ensemble	1	1
	16½	16½

JUNIOR		
Piano	5	5
Ensemble 1, 2 (Piano)	1	1
Conducting 1, 2	1	1
Counterpoint 3, 4	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Psychology 1, 2	3	3
Chorus, Accompanying	1	1
	17	17

SOPHOMORE	Semester hours 1st	2nd
Piano	5	5
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Music Hist. & Lit. 1, 2	2	2
English 3, 4 (Lit.)	3	3
Chorus, Ensemble	1	1
	16½	16½

SENIOR		
Piano	5	5
Ensemble 3, 4	1	1
Piano Literature 1, 2	1	1
Piano Pedagogy 1, 2	1	1
Composition 1, 2	2	2
Instrumentation 1, 2	1	1
Elective (Academic)	3	3
Chorus, Accompanying	1	1
	15	15

VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, HARP, WOODWIND, BRASS, OR PERCUSSION MAJOR

FRESHMAN	Semester hours 1st	2nd
Major Instrument	3	3
Piano	1	1
Ensemble (String or Wind)	1	1
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Fine Arts 1, 2	1	1
Orchestra and/or Band	1	1
	16½	16½

JUNIOR		
Major Instrument	5	5
Ensemble (String or Wind)	1	1
Counterpoint 3, 4	2	2
Form & Analysis 1, 2	2	2
Music Hist. & Lit. 3, 4	2	2
Psychology 1, 2	3	3
Orchestra and/or Band	1	1
	16	16

SOPHOMORE	Semester hours 1st	2nd
Major Instrument	3	3
Piano	1	1
Ensemble (String or Wind)	1	1
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Music Hist. & Lit. 1, 2	2	2
English 3, 4 (Lit.)	3	3
Orchestra and/or Band	1	1
	16½	16½

SENIOR		
Major Instrument	5	5
Ensemble (String or Wind)	1	1
Pedagogy (String or Wind) 1, 2	1	1
Composition 1, 2	2	2
Instrumentation 1, 2	1	1
Conducting 1, 2	1	1
Elective (Academic)	3	3
Orchestra and/or Band	1	1
	15	15

COMPOSITION MAJOR

FRESHMAN	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Applied (Secondary)	1	1
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of West. Civ. 1, 2	3	3
Academic Elective	3	3
Ensembles	1	1
	16½	16½

JUNIOR		
Applied (Concentrate)	2	2
Conducting 1, 2	1	1
Composition 3, 4	2	2
Counterpoint 3, 4	2	2
Instrumentation 1, 2	1	1
Arranging 3, 4	2	2
Form & Analysis 1, 2	2	2
Hist. of Music & Literature 3, 4	2	2
Academic Elective	3	3
Ensembles	1	1
	18	18

SOPHOMORE	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Applied (Secondary)	1	1
Composition 1, 2	2	2
Arranging 1, 2	2	2
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
Counterpoint 1, 2	2	2
Music Hist. & Lit. 1, 2	2	2
Fine Arts 1, 2	1	1
Ensembles	1	1
	16½	16½

SENIOR		
Applied (Concentrate)	2	2
Composition 5, 6	2	2
Harmony 5, 6	1	1
Instrumentation 3, 4	2	2
Arranging 5, 6	2	2
Academic Elective	3	3
Ensembles	1	1
Counterpoint 5, 6	2	2
	15	15

MUSIC EDUCATION MAJOR

FRESHMAN	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Piano Class 1, 2	1	1
Voice Class 1, 2	1	1
Mus. Ed. 3, 4 (String Class)	1	1
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Hist. of Western Civ. 1, 2	3	3
Fine Arts 1, 2	1	1
Ensembles	1	1
	16½	16½

JUNIOR		
Applied (Concentrate)	2	2
Mus. Ed. 9 (Elementary Methods)	3	–
Mus. Ed. 10 (Secondary School Methods)	–	3
Mus. Ed. 11, 12 (Obs. Practice Teaching)	1	1
Mus. Ed. 7 (Brass Class)	1	–
Mus. Ed. 8 (Percussion Class)	–	1
Mus. Ed. 15, 16 (Arranging)	2	2
Conducting 1, 2	1	1
Form & Analysis 1, 2	2	2
Mus. Hist. & Lit. 3, 4	2	2
Philosophy of Ed. 1, 2	3	3
Ensembles	1	1
	18	18

SOPHOMORE	Semester hours 1st	2nd
Applied (Concentrate)	2	2
Piano Class 3, 4	1	1
Mus. Ed. 5, 6 (Woodwind Class)	1	1
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
Mus. Hist. & Lit. 1, 2	2	2
English 3, 4	3	3
Psychology 1 (General)	3	–
Psychology 2 (Educational)	–	3
Ensembles	1	1
	16½	16½

SENIOR		
Applied (Concentrate)	2	2
Mus. Ed. 13, 14 (Practice Teaching)	3	3
Mus. Ed. 17, 18 (Instrumental Meth.)	1	1
Mus. Ed. 19, 20 (Cond. Workshop)	2	2
Counterpoint 1, 2	2	2
Instrumentation 1, 2	1	1
Academic Elective	3	3
Ensembles	1	1
	15	15

CERTIFICATE COURSES

The Certificate Course is designed for the student whose talent and interest may warrant intensive training in his major field, but whose high school preparation may not qualify him for the degree program. It generally parallels the degree curriculum, except in certain academic subjects, and is intended to prepare the student for performing and private teaching. A minimum of 22 credit hours must be earned in resident study.

VOICE, ORGAN, PIANO, OR AN ORCHESTRAL INSTRUMENT MAJOR

FIRST YEAR	Semester hours 1st	2nd
Major (Voice or Instrument)	3	3
Piano (if not the major)	1	1
Theory & Solfege 1, 2	1½	1½
Harmony 1, 2	2	2
English 1, 2	3	3
Fine Arts 1, 2	1	1
†Rhythmic Movement	½	½
Ensembles (Vocal or Instrumental)	1	1
For Vocalists	13	13
For Instrumentalists	12½	12½

SECOND YEAR	Semester hours 1st	2nd
Major (Voice or Instrument)	3	3
Piano (if not the major)	1	1
*Ensemble (String or Wind)	1	1
*Electives	2	2
Theory & Solfege 3, 4	1½	1½
Harmony 3, 4	2	2
History of Music 1, 2	2	2
†Italian 1, 2	3	3
Chorus, Orchestra, Band	1	1
For Vocalists	13½	13½
For Instrumentalists	13½	13½

THIRD YEAR		
Major (Voice or Instrument)	5	5
*Ensemble (String or Wind)	1	1
†Coaching & Diction	2	2
†Pedagogy 1, 2 (Vocal)	1	1
†Oratorio 1, 2	1	1
†Opera Workshop 1, 2	2	2
Form and Analysis 1, 2	2	2
*Counterpoint 1, 2	2	2
*History of Music and Lit. 3, 4	2	2
Conducting 1, 2	1	1
Chorus, Orchestra, Band	1	1
For Vocalists	15	15
For Instrumentalists	14	14

†Indicates subjects not required of instrumental majors.

*Indicates subjects not required of voice majors.

DRAMA MAJOR

FIRST YEAR	Semester hours 1st	2nd
Introduction to Theatre	0	–
Acting Technique 1, 2	2	2
Speech 1, 2	2	2
Theatre Practice 1, 2	1	1
Make-up 1, 2	1	1
Rehearsal & Performance 1, 2	1	1
English 1, 2	3	3
Fine Arts 1, 2	1	1
Rhythmic Movement	½	½
	11½	11½

SECOND YEAR		
Acting Technique 3, 4	2	2
Speech 3, 4	2	2
Theatre Practice 3, 4	1	1
Rehearsal & Performance 3, 4	2	2
Directing 1, 2	1	1
Costuming	1	1
History of the Theatre 1, 2	2	2
	11	11

THIRD YEAR		
Acting Technique 5, 6	2	2
Rehearsal & Performance 5, 6	2	2
Directing 3, 4	3	3
Stage Design 1, 2	2	2
History of the Theatre 3	3	–
English 7 (Modern Drama)	–	3
	12	12

DANCE MAJOR

FIRST YEAR	Semester hours 1st	2nd
Dance Technique 1, 2	3	3
Form & Style 1, 2	½	½
Composition 1, 2	1	1
Rehearsal & Performance 1, 2	1	1
Labanotation 1, 2	1	1
Theory & Solfege 1, 2	1½	1½
Piano or Voice Class	1	1
Kinesiology 1, 2	2	2
	11	11

SECOND YEAR		
Dance Technique 3, 4	3	3
Form & Style 3, 4	1	1
Composition 3, 4	1	1
Rehearsal & Performance 3, 4	1	1
Labanotation 3	1	–
Percussion 1	–	1
Dance Pedagogy 1, 2	½	½
Score Analysis 1, 2	1	1
History of Dance 1, 2	2	2
	10½	10½

THIRD YEAR		
Dance Technique 5, 6	3	3
Form & Style 5, 6	2	2
Composition 5, 6	2	2
Rehearsal & Performance 5, 6	1	1
Percussion 2, 3	1	1
Dance Pedagogy 3, 4	1	1
Fine Arts 1, 2	1	1
	11	11

COURSES LEADING TO THE BACHELOR OF FINE ARTS DEGREE
DRAMA MAJOR

FRESHMAN	Semester hours 1st	2nd
Introduction to the Theatre	0	–
Acting Technic 1, 2	2	2
Speech 1, 2	2	2
Theatre Practice	1	1
Make-up 1, 2	1	1
Rhythmic Movement	½	½
English 1, 2	3	3
Hist. of West. Civ. 1, 2	3	3
Modern Language	3	3
Fine Arts 1, 2	1	1
	16½	16½

JUNIOR		
Acting Technic 5, 6	2	2
Directing 1, 2	2	2
Rehearsal & Perf. 3, 4	2	2
Theatre Practice	1	1
Costuming for Stage	1	1
Stage Design	2	2
English 5, 6	3	3
Philosophy of Ed. 1, 2	3	3
	16	16

SOPHOMORE	Semester hours 1st	2nd
Acting Technic 3, 4	2	2
Speech 3, 4	2	2
Theatre Practice	1	1
Rehearsal & Perf. 1, 2	1	1
Hist. of the Theatre 1, 2	2	2
English 3, 4	3	3
Psychology 1, 2	3	3
Modern Language	3	3
	17	17

SENIOR		
Directing & Practice Teaching 3, 4	3	3
Speech & Drama Methods 1, 2	2	2
Rehearsal & Perf. 5, 6	3	3
Hist. of the Theatre 3	3	–
English 7 (Modern Drama)	–	3
Academic Elective	3	3
Senior Project	1	1
	15	15

DRAMA MAJOR — MUSICAL THEATRE MINOR

FRESHMAN	Semester hours 1st	2nd
Introduction to the Theatre	0	–
Theatre Practice	1	1
Acting Technic 1, 2	2	2
Speech 1, 2	2	2
Musical Theatre 1, 2	1	1
Voice (Private)	1	1
*Piano Class	1	1
Dance	3	3
English 1, 2	3	3
Modern Language	3	3
	17	17

JUNIOR		
Theatre Practice	1	1
†Rehearsal & Perf. 3, 4	1	1
Musical Theatre 5, 6	2	2
Voice (Private)	1	1
Dance	3	3
Kinesiology 1, 2	2	2
Hist. of the Theatre 1, 2	2	2
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
	16	16

SOPHOMORE	Semester hours 1st	2nd
Speech 3, 4	2	2
Theatre Practice	1	1
Make-up	1	1
Rehearsal & Perf. 1, 2	1	1
Musical Theatre 3, 4	2	2
Voice (Private)	1	1
*Piano Class	1	1
Dance	3	3
English 3, 4	3	3
Modern Language	3	3
	18	18

SENIOR		
†Rehearsal & Perf. 5, 6	1	1
Directing 1, 2	2	2
Mus. Theatre Production 7, 8	2	2
Voice (Private)	1	1
Dance	3	3
English 5, 6 (Drama Lit.)	3	3
Academic Elective	3	3
	15	15

*Students demonstrating adequate piano proficiency may elect solfege in place of piano.

†Fewer production hours required of Musical Theatre minors.

DANCE MAJOR

FRESHMAN	Semester hours 1st	2nd
Dance Technic 1, 2	3	3
Form & Style 1, 2	½	½
Composition 1, 2	1	1
Rehearsal & Perf.	1	1
Labanotation 1, 2	1	1
Theory & Solfege 1, 2	1½	1½
Piano or Voice Class	1	1
Speech 1, 2	2	2
English 1, 2	3	3
Kinesiology 1, 2	2	2
	16	16
JUNIOR		
Dance Technic 5, 6	3	3
Form & Style 5, 6	2	2
Composition 5, 6	2	2
Rehearsal & Perf.	1	1
Percussion 2, 3	1	1
Dance Pedagogy 3, 4	1	1
Psychology 1, 2	3	3
Fine Arts 1, 2	1	1
Hist. of West. Civ. 1, 2	3	3
	17	17

SOPHOMORE	Semester hours 1st	2nd
Dance Technic 3, 4	3	3
Form & Style 3, 4	1	1
Composition 3, 4	1	1
Rehearsal & Perf.	1	1
Labanotation 3	1	–
Percussion 1	–	1
Dance Pedagogy 1, 2	1	1
Score Analysis 1, 2	1	1
History of Dance 1, 2	2	2
English 3, 4	3	3
Modern Language	3	3
	17	17
SENIOR		
Dance Technic 7, 8	4	4
Form & Style 7, 8	2½	2½
Composition 7, 8	2	2
Rehearsal & Perf.	1	1
Dance Pedagogy 5, 6	2	2
Dance Repertory	1	1
Academic Elective	3	3
Senior Dance Project	0	0
	15½	15½

DANCE MAJOR — DRAMA MINOR

FRESHMAN	Semester hours 1st	2nd
Dance Technic 1, 2	2	2
Form & Style 1, 2	½	½
Composition 1, 2	1	1
Rehearsal & Perf.	1	1
Labanotation 1, 2	1	1
Speech 1, 2	2	2
Acting Technic 1, 2	2	2
Theory & Solfege 1, 2	1½	1½
Piano or Voice Class	1	1
English 1, 2	3	3
Kinesiology 1, 2	2	2
	17	17
JUNIOR		
Dance Technic 5, 6	2	2
Form & Style 5, 6	2	2
Composition 5, 6	2	2
Rehearsal & Perf.	1	1
Percussion 2, 3	1	1
Dance Pedagogy 3, 4	1	1
Rehearsal & Perf. (Drama)	2	2
Hist. of West. Civ. 1, 2	3	3
Fine Arts 1, 2	1	1
English 5, 6	3	3
	18	18

SOPHOMORE	Semester hours 1st	2nd
Dance Technic 3, 4	2	2
Form & Style 3, 4	1	1
Composition 3, 4	1	1
Rehearsal & Perf.	1	1
Labanotation 3	1	–
Percussion 1	–	1
Dance Pedagogy 1, 2	1	1
Score Analysis 1, 2	1	1
Speech 3	2	–
Acting Technic 3, 4	2	2
Rehearsal & Perf. (Drama)	1	1
English 3, 4	3	3
Hist. of Dance 1, 2	2	2
	18	16
SENIOR		
Dance Technic 7, 8	2	2
Form & Style 7, 8	2½	2½
Composition 7, 8	2	2
Rehearsal & Perf.	1	1
Dance Pedagogy 5, 6	2	2
Rehearsal & Perf. 5, 6 (Drama)	2	2
Psychology 1, 2	3	3
Academic Elective	3	3
	17½	17½

THE GRADUATE SCHOOL

GRADUATE COMMITTEE

Francis Findlay, Chairman

Robert W. Dumm — Wesley Copplestone

The Dean, Ex officio

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate School Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours of a prescribed course, twenty-six hours of which must be earned in residence. A grade of B or better must be obtained in the major field and an average of B in the remaining subjects of the course. No applicant can be assured that he may fulfill the requirements in one academic year, as much depends upon the undergraduate preparation, deficiencies (if any) to be removed and the ability of the individual student. In some instances it may take a student up to two academic years to complete the work. All undergraduate prerequisite requirements in the major field must be made up without credit. A change of major will usually involve the makeup of prerequisites. All graduate programs, including elective subjects and changes of program, must be approved by the Graduate Committee.

Each candidate for the degree with a major in applied music will be required to give a full length public recital. The program for this recital must be performed before a faculty Jury for approval before the date of the public performance will be announced.

A candidate for the degree with a major in Composition or Music Education is required to prepare a thesis. The thesis for a composition major will be one of the following:

(a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance (this composition may be for chorus, solo voice or an instrument with orchestral accompaniment.)

(b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.

(c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than five minutes in performance.

A bound score and complete set of parts of the composition(s) must be presented to the Conservatory Library at least two weeks before the date of graduation.

The Music Education major must have the subject of his thesis approved by the Graduate Committee before the completion of ten semester hours of graduate study. Preparation of the thesis will be under the guidance of a faculty advisor. A complete typewritten copy of the thesis must be submitted for correction and approval at least six weeks prior to the date of intended graduation. After approval, two copies must be typed, bound and presented to the Conservatory Library.

Admission: An applicant to the Graduate School must comply with the following:

(a) File an application, on a form provided by the Conservatory, with the Chairman of the Graduate Committee at least two months prior to the time of intended matriculation. The application must be accompanied by a fee of $20.00.

(b) Submit transcript(s) of all work completed for the undergraduate degree.

During the first week of the scholastic year each applicant will be interviewed and given auditions by members of the Graduate Committee and may be required to take written examinations in certain subjects. Following the auditions and examinations, the applicant will be advised as to the evaluation of his undergraduate credits. Students who have deficiencies for admission will be given provisional graduate standing until such time as the undergraduate deficiencies have been removed. Such deficiencies must be removed at least one semester before completion of the graduate degree program.

All graduate students will be required to participate in either the chorus or orchestra rehearsals and performances.

MASTER OF MUSIC DEGREE

WITH MAJOR IN APPLIED MUSIC

	Semester hours
Voice or Instrument	12
Intro. to Musical Bibliography	3
History of Music & Literature	6
Conducting	4
Approved Electives	7
	32

WITH MAJOR IN COMPOSITION

	Semester hours
Composition 107, 108	10
Instrumentation 105, 106	4
Intro. to Musical Bibliography	3
History of Music & Literature	6
Applied Music (Instrument)	4
Approved Electives	5
	32

WITH MAJOR IN MUSIC EDUCATION

	Semester hours
Music Education 121, 122	6
Intro. to Musical Bibliography	3
Music Education 129, 130	6
History of Music & Literature	6
Applied Music (Graduate level)	4
Approved Electives	7
	32

*ELECTIVES in Theory, Music History, Composition, Music Education, etc., must be chosen from subjects numbered 101 and above. They must, however, be selected in accordance with the needs of the individual student in his field of specialization and with the advice and consent of the Graduate committee. Applied music study must be of Junior level or higher in order to obtain credit.

DESCRIPTION OF STUDIES

THEORY AND SOLFEGE

THEORY AND SOLFEGE 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmical articulation and sight singing in the G, F, and C (alto and tenor) clefs. Rhythmic and melodic dictation.
Three hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFEGE 3-4. Advanced studies in rhythmical reading and sight singing with the seven clef positions; transposition; dictation in extended melodic line and in two, three, and four parts.
Three hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFEGE 105-106. An advanced course primarily for instrumental and composition majors. Sight singing in all clefs; transposition; harmonic dictation; practice in piano reduction of orchestral scores. Prerequisite: Theory and Solfege 3-4 or equivalent.
Private instruction; credit, two hours each semester.

HARMONY

HARMONY 1-2. Preliminary definitions; triads of the major and minor diatonic scales and their inversions; principles of chord progression; seventh and ninth chords and their inversions; harmonization of given basses and melodies; modulation to related keys; keyboard harmony includes cadence formulas in all keys.
Two hours weekly; credit, two hours each semester.

HARMONY 3-4. Chromatically altered chords; suspension and other non-harmonic tones; modulation to remote keys; exercises in vocal and instrumental styles; the writing of accompaniments in free style; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.
Two hours weekly; credit, two hours each semester.

HARMONY 5-6. An advanced course primarily for composition majors. Special study of the application of modern harmonic technique. Polytonality, atonality, pandiatonicism, and other devices pertinent to the contemporary idiom.
Credit, one hour each semester.

COUNTERPOINT

COUNTERPOINT 1-2. Species counterpoint in two parts; canon, double counterpoint; inventions in two parts.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 3-4. Free counterpoint in three and four parts; canon and fugue.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 5-6. Advanced study in fugue, canon, Passacaglia; application of contrapuntal forms to contemporary music.
Private instruction; credit, two hours each semester.

COUNTERPOINT 107-108. Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.
Private instruction; credit, two hours each semester.

FORM AND ANALYSIS

Form and Analysis 1-2. Underlying principles of chord structure and harmonic rhythm as they affect form and content; non-harmonic and contrapuntal devices. In the first semester, quartets and piano literature will be stressed, and in the second semester, representative scores are studied to illustrate various approaches to form, texture, and instrumentation, and their bearing on performance.

Two hours weekly; credit, two hours each semester.

Form and Analysis 105-106. An advanced course for graduate students, comprising a detailed examination of scores in several media, for better understanding of individual composers' styles, and the main direction of musical development. The first semester comprises the later evolution of chromatic harmony to early Schoenberg, and the second explores other 20th century technics of tonal organization.

Two hours weekly; credit, two hours each semester.

ARRANGING

Arranging 1-2. Contemporary techniques in professional arranging: melodic analysis, harmonization of melody, close and open voicing, instrumentation, idiomatic harmonic progressions, characteristics of sectional versus ensemble arranging.

Credit two hours each semester.

Arranging 3-4. Application of fundamentals to varied instrumental combinations, from four piece to fifteen piece ensembles.

Credit two hours each semester.

Arranging 5-6. Arranging for symphonic band and ochestra.

Credit two hours each semester.

INSTRUMENTATION

Instrumentation 1-2. A study of the nature of the various orchestral instruments. Scoring for vocal ensembles, band and orchestral combinations.

One hour weekly; credit, one hour each semester.

Instrumentation 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations.

Two hours weekly; credit, two hours each semester.

Instrumentation 105-106. A continuation of Instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by composers of the 18th, 19th and 20th centuries.

Private instruction; credit, two hours each semester.

COMPOSITION

Composition 1-2. Composition in smaller forms for pianforte and instrumental combinations. Composition for voice and chorus with particular attention to the setting of texts and idiomatic vocal and choral practices. Emphasis is made on performance practicability and students have the opportunity of hearing their works performed in class or in informal concerts.

Two hours weekly; credit, two hours each semester.

Composition 3-4. Primarily instrumental. Sonatas for solo instrument and piano or chamber combinations. Special attention is given to the mastery of technique.

Two private lessons weekly; credit, four hours each semester.

Composition 5-6. Intensive study in the larger forms: Concerto, sonata, symphony, and string quartet. Analysis of representative works in these forms.

Two private lessons weekly; credit, four hours each semester.

Minimum requirements for the bachelor's degree:

(1) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments;
(2) a motet or large anthem for chorus with or without solos;
(3) a composition in fugal form for string quartet, woodwind or brass ensemble;
(4) an example of sonata-form for pianoforte or for an ensemble combination;
(5) an orchestral work of not less than fifteen minutes in duration.

Composition 107-108. An advanced course with concentration in the larger forms.
Private, one hour weekly; credit, five hours each semester.

MUSIC HISTORY and LITERATURE

Music History and Literature 1-2. A survey course, designed to give the student a background in musical style from primitive to modern times. Weekly listening sessions supplement the class work.
Two hours weekly; credit, two hours each semester.

Music History and Literature 3-4. An examination of representative compositions from the Middle Ages to the present, emphasizing technical details of individual styles and their relationship to the epoch in which they occur.
Two hours weekly; credit, two hours each semester.

Music History and Literature 105. A detailed examination of music of the Baroque period, consisting of an account of the emergence of forms and styles, instrumentation, performance practice, and changes in the theoretical basis of composition.
Three hours weekly; credit, three hours one semester.

Music History and Literature 106. An examination of the Classic and Romantic eras, stressing the emergence of the symphony and sonata, changes in harmony, forms and orchestration. Particular attention will be given to the music of Beethoven, Wagner, and Brahms.
Three hours weekly; credit, three hours one semester.

Music History and Literature 107. Music of the twentieth century, comprising a tracing of modern techniques of composition from their late 19th century origins. Detailed attention will be given the stylistic features of Debussy, Stravinsky, Bartok, and other contemporary composers.
Three hours weekly; credit, three hours one semester.

Piano Literature 1-2. A survey of masterworks for the piano through live and recorded performances, stressing editions, composers' intentions, and interpretation. May be re-elected for credit.
One hour weekly; credit, one hour each semester.

Vocal Literature 1-2. Reading and study of representative literature of the English, Italian, French and German masters of all periods.
One hour weekly; credit, one hour each semester.

INTRODUCTION TO MUSICAL BIBLIOGRAPHY

A course designed to acquaint the student with the purpose, scope, and content of musical and general bibliographical materials. Practical research problems involving all areas of music history will be set up in order to familiarize the student with the varied bibliographical tools.
One semester; credit, three hours.

CHURCH MUSIC

Church Music 1-2. *Choir Training:* Methods of organization; rehearsal techniques; choral repertory; program building; various rituals, chant; pronunciation of church Latin.
Credit, two hours each semester.

Church Music 103-104. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.
Credit, two hours each semester.

ORATORIO

Oratorio 1-2. A study of the standard oratorios, cantatas and masses with emphasis on reading, analysis and interpretation.
One hour weekly; credit, one hour each semester.

Oratorio 103-104. A comprehensive study of the more significant oratorios and related choral works from the 16th century to the present.
One hour weekly; credit, one hour each semester.

COACHING and DICTION

A course for voice students devoted to the preparation of representative art song literature and/or operatic roles for public performance. Special emphasis is given to musical interpretation and diction in the respective languages.
Private instruction; credit two hours each semester.

Music Education 17-18. *Arranging:* A course designed to prepare students for meeting present day requirements in the practical applications of writing techniques to school music curricula. Fundamentals of arranging: melodic analysis, harmonization of melody, close and open voicing, instrumentation, characteristics of sectional versus ensemble writing.

OPERA WORKSHOP

Opera Workshop 1-2. Coordination of action with music; application of acting technique to arias and ensembles; fundamentals of gesture and movement and character analysis of roles. Frequent public presentations.
Two hours weekly; credit, two hours each semester.

Opera Workshop 3-4. Thorough study of separate scenes and complete acts from both classical and modern operas. Qualified students may participate in the Conservatory's annual opera productions.
Two hours weekly; credit, two hours each semester.

RHYTHMIC MOVEMENT

Rhythmic Movement 1-2. The student learns to coordinate muscular activities with rhythm, dynamics and space. This training forms a valuable basis to the security of the instrumentalist, singer, and actor by preparing them for clearer and more sensitive approach to their instruments and voice.
One hour weekly; credit, one-half hour each semester.

PEDAGOGY

This work gives the advancing student a grounding in the principles and practice of successful music teaching. Discussion of Methods and Materials is followed by guided laboratory work with both class and private students.
One hour weekly; credit, one hour each semester.

Piano Pedagogy 1-2.

Voice Pedagogy 1-2.

String Pedagogy 1-2.

Wind Pedagogy 1-2.

CONDUCTING

Conducting 1-2. The elementary technique of conducting applied to both choral and orchestral music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

One hour weekly; credit, one hour each semester.

Conducting 3-4. Reading and analysis of more complex scores and more advanced baton technique. Practical experience with Conservatory ensembles.

One hour weekly; credit, one hour each semester.

Conducting 105-106. An advanced course which acquaints the student with the more difficult problems confronting the conductor. Emphasis is given to orchestral and choral procedures, performance practice, development of the orchestra, and the instrumental requirements of major composers.

One private lesson weekly; credit, two hours each semester.

MUSICAL ORGANIZATIONS

All music majors except majors in Composition are required to take part in two or more musical organizations in order to earn the credit stipulated in their curriculum.

Orchestra. The study and performance of major orchestral and choral compositions, as well as the accompaniment of concerti, opera, and concert arias. Advanced students may apply for audition as soloists for concerti, or concert arias and pieces. Both rehearsals and performances are required of all Conservatory students who qualify.

Three hours weekly.

Chorus. The study of sacred and secular scores and *a capella* literature leading to concert performance. Required of all voice majors and Voice concentrates in Music Education, together with all students not assigned to other ensembles.

Three hours weekly.

Concert Band. Study and performance of the best literature for band from both the traditional and modern repertory.

Two hours weekly.

Piano Ensemble 1-2. The study and performance of original literature for piano duet and two pianos. Outside preparation required.

One hour weekly; credit, one hour each semester.

Piano Ensemble 3-4. Assigned vocal and instrumental accompaniment, and chamber music for piano with strings or other instruments under the guidance of faculty members.

Two hours weekly; credit, one hour each semester.

Vocal Ensemble. The study and performance of vocal chamber music, polyphonic chanson, English and Italian madrigals, small cantatas drawn from the Mediaeval, Renaissance, and Baroque periods. Required of Voice majors and Voice concentrates in Music Education. Others may be admitted on the advice of the Dean.

One hour weekly.

String Ensemble. Coaching and performance of the masterworks of chamber literature; trios, quartets, quintets, and combinations of strings with other instruments.

Two hours weekly.

Wind Ensemble. The study and performance of chamber literature for woodwinds and brass in combination with other instruments.

Two hours weekly.

Recital Class. Weekly classes which give the student an opportunity to perform before the faculty and fellow students. Individual critiques guide the student in developing professional confidence. A designated number of performances is required each semester of all students earning credit in their applied music major or concentrate.

MUSIC EDUCATION DEPARTMENT

Francis Findlay, *Chairman*

Music Education 1. *Music in the Elementary School:* The modern curriculum of experiencing music through rhythmic movement, singing in unison and in parts, playing simple instruments, guided listening, simple creative activities and the study of musical notation. Principles, methods and materials involved in the process of developing musical sensitivity, skill and understanding. The child voice in song, its care and proper development. Problems of the uncertain singer. Problems of part singing and the assignment of parts. Scope and sequence of music in elementary education.

Three hours weekly, first semester; credit three hours.

Music Education 2. *Music in the Secondary School:* Music in the general education of the adolescent. Planning course offering for Junior and Senior high schools to meet the needs of youth widely differing in individual interests and abilities. Organizing and conducting vocal and instrumental activities so as to realize their values to the individual, the group, the school, the community. The adolescent voice, its conservation, care and culture. Problems in the guidance of musical youth and developing a social climate in which talent may rise to its proper level. Music study for the academically able and for the potential musician. Scope and sequence of music in secondary education. Problems of articulation with elementary and higher education.

Three hours weekly, second semester; credit three hours.

Music Education 3-4. *String Class:* Elementary instruction in violin, viola, violoncello and contrabass. The organization of string classes in the school and methods of class teaching are discussed.

One hour weekly; credit, one hour each semester.

Music Education 5-6. *Woodwind Class:* (flute, single and double reed instruments): Correct posture and holding of instrument; breathing; articulation; tone production; fingering. Elementary studies adaptable to each instrument. Methods and materials for woodwind classes are considered.

One hour weekly; credit, one hour each semester.

Music Education 7. *Brass Class:* (trumpet, french horn, trombone): Fundamentals of tone production, embouchure, breath support, tonguing, etc. Elementary studies adaptable to each instrument. Methods for classroom use are introduced.

One hour weekly; credit, one hour each semester.

Music Education 8. *Percussion Class:* A class devoted to the fundamentals of playing the snare drum. Ability to play at least the first thirteen rudiments including the flam tap, flam accents, paradiddles, single drag, etc. is required.

One hour weekly; credit, one hour each semester.

Music Education 11-12. *Observation and Practice Teaching:* Practical experience in the Conservatory classroom in the preparation and presentation of typical class material for various grade levels. A minimum of 60 clock hours of observation and teaching in the schools of Greater Boston is required in addition to the weekly class sessions.

One hour weekly (plus field work);
credit, one and one-half hours each semester.

Music Education 13-14. *Practice Teaching:* Assigned teaching in the elementary and secondary schools in the vicinity of Boston under the supervision of the classroom teacher and music supervisor. Weekly discussion periods with a staff member of the Department. A minimum of 150 hours of teaching in the public schools is required to fulfill the Practice Teaching requirement.

Credit, three hours each semester.

Music Education 17-18. *Instrumental Methods:* A study of the organization and management of all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution, timbres, construction, characteristics and limitation in school use; tuning, fundamental techniques, playing and care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction. All participants in this class are required to provide their own instruments.

One hour weekly; credit, one hour each semester.

Music Education 19-20. *Conducting Workshop:* The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed for the reading and performance of material at the various school levels. All music education juniors are required to attend this class and seniors will be required to do conducting under the supervision of the instructor.

One or more hours weekly;
credit for seniors only, one hour each semester.

Music Education 3-4. *Observation and Practice Teaching:* A minimum of 60 clock hours of direct observation of professional teachers at work in the schools of Greater Boston. A written report of each assigned unit of observation is required of each student. In a weekly discussion period special features of the work observed are analyzed and evaluated in the light of principles involved. Demonstration teaching of selected problems at various levels.

One hour weekly plus field work; credit one hour each semester.

Music Education 121-122. *Supervision and Curriculum Development.* Modern supervision as focused on the teaching-learning situation: A co-operative process involving administrative organization, supervisor, teachers and pupils. Techniques and devices of enlightened supervision especially as they function in music supervision. Formulation of objectives and their use in evaluation and planning. The role of tests and measurements and other scientific procedures. Problems of budget finance. Records and reporting. A critical study of the nature of education in its relation to the individual and to society. The curriculum as an adaptive structure, necessarily geared to the changing needs of humanity and civilization in a changing world. Principles which determine this structure. The music curriculum both as a member of the total curricular scheme and as a functioning structure in itself. Evaluative study of current trends.

Three hours weekly; credit three hours each semester.

Music Education 123-124. *Choral Methods:* A course in choral methods including conducting and study of the more advanced choral literature and operettas; staging of light operas, musical shows, etc.

Two hours weekly; credit, two hours each semester.

Music Education 125-126. *Bands and Orchestras:* A study of the methods and repertoire for school bands, orchestras, and instrumental combinations; score reading and conducting.

Two hours weekly; credit, two hours each semester.

Music Education 127-128. *Seminar in Music Education:* A discussion and analysis of the problems of developing a modern philosophy and method for teaching music in the public schools. Local Music Educators are frequently invited to appear as guest lecturers.
Three hours weekly; credit, three hours each semester.

Music Education 129-130. *Methods of Research:* Introduction to bibliography and source materials for research in Music Education; selection, outlines and supervised completion of thesis subject.
Two hours weekly, plus conferences; credit, three hours each semester.

ACADEMICS

HUMANITIES

English 1-2. *Composition.* Topical readings as a basis for theme composition; review of grammatical usage; special emphasis on good form in notetaking, and on style and format in writing term papers.
Three hours weekly; credit, three hours each semester.

English 3-4. *Literature.* A survey of English literature through selected readings in poetry, the essay, short story, and novel. Special emphasis on contemporary authors.
Three hours weekly; credit, three hours each semester.

English 5-6. *Dramatic Literature.* A survey of dramatic writing from Hellenic times to the plays of Ibsen. Lectures, discussions, and extensive readings and written reports.
Three hours weekly; credit, three hours each semester.

English 7. *Modern Drama.* A concentrated and critical study of representative plays of Ibsen through contemporary European and American dramatists. Lectures, discussions, extensive readings and written reports.
Three hours weekly; credit, three hours each semester.

English 8. *Play Analysis.* Analytical discussion and dissection of the dramatic form. Play structure and characterization are seen to be interrelated through the function of action. The theory of dramaturgy is begun with a study of the Poetics of Aristole and carried up to and including the Theater of the Absurd.
Prerequisites: Eng. 5 & 6 *3 Credits*

English 9. *Playwriting.* The basic purpose of the course is to stimulate each student to explore his own inherent qualities as a writer, thinker and observer and to apply these to the specific field of playwriting. Dramatic construction, character development, building suspense, etc. are analyzed and explored. The workshop method is used with reading and critical analysis of student work. Productions will be given to all plays deemed worthy.
Prerequisite: Play Analysis *3 Credits*

Fine Arts 1-2. A general and comparative survey of the development of art in its various forms and expressions. The course emphasizes the distinguishing characteristics of periods and styles. Lectures are illustrated by lantern slides, correlative visits to Boston museums, supplementary readings and written assignments.
One hour weekly; credit, one hour each semester.

LANGUAGES

Italian, French or German 1-2. Rudiments of grammar and diction; readings of easy prose and poetry; oral and written translation; practice in speaking and writing.
Three hours weekly; credit, three hours each semester.

Italian, French or German 3-4. Grammar and composition continued; more difficult readings; free composition and special practice in conversation.
Three hours weekly; credit, three hours each semester.

SOCIAL STUDIES

History of Western Civilization 1-2. A survey of the religious, philosophical, artistic and scientific achievements of Western man from Homeric times to the twentieth century. Particular emphasis will be given to the social and economic structures that have influenced men in these ages.
Three hours weekly; credit, three hours each semester.

American Civilization 1-2. This course analyzes the dilemmas of contemporary American life from vantage points of Sociology, Anthropolgy, Psychology, Philosophy, and History.
Three hours weekly; credit three hours each semester.

Philosophy of Education 1-2. This course traces the history of educational theory and practice over the centuries, and acquaints the student with the underlying nature, principles and objectives of education. Special attention is given to the application of psychology to education, public education in the United States, and present-day trends and issues.
Three hours weekly; credit, three hours each semester.

Psychology 1. *General Psychology.* An introduction to the scope of psychology and the nature of its methods. Focus on the individual; his perceptions, emotions, drives, and social functioning. Reaction to conflict, mental hygiene and maladjustment are discussed. Assigned readings and reports.
Three hours weekly; credit, three hours first semester.

Psychology 2. *Educational Psychology.* This course embraces both child and adolescent psychology, the socialization of children, the principles of learning as they affect child behavior; motivation and maturation in learning; the classroom environment and problems of the teacher at work.
Three hours weekly; credit, three hours second semester.

KINESIOLOGY

Kinesiology 1-2. A study of the major joints of the human body and their relationship to movement; location and action of muscles; study of the structure of organs and individual systems and their function in the whole organism. Required of all Drama and Dance majors.
Two hours weekly; credit, two hours each semester.

APPLIED MUSIC COURSES

MUSICAL REQUIREMENTS

For acceptance to an applied music major course, an applicant must give evidence, by audition or by tape-recording, of his ability to pursue Freshman-level work. Applicants for the Music Education course must also audition in their applied music concentrate. Both Applied Music and Music Education majors must present a recital in fulfillment of their degree requirements, the Music Education recital representing the equivalent of the Junior level in Applied Music. Recital class performance is required for all Applied Majors (3 times each semester) and Music Education Majors (twice each semester).

Applied Music students are confirmed as majors no later than the end of the Sophomore year, and proposed recital programs must be approved by a full-faculty audition no later than the first semester of the Senior year. Proficiency levels for acceptance to Applied Music courses follow.

Piano Major. An applicant should have acquired a reliable technical foundation and be able to play scales at a moderate tempo. He should know chords and arpeggios in all keys, and be able to sight-read early-grade music. His repertory should have reached the level of Czerny's Etudes, Opus 299, Bach's Two- and Three-Part Inventions, Haydn's Sonata in C Major, and Beethoven's Bagatelles, Opus 33.

Organ Major. An applicant should be able to meet the requirements for entering Freshmen in Piano, or demonstrate a comparable advancement in technique and repertory on the Organ.

Voice Major. An applicant should be able to sing simple ballad or art songs with true intonation and adequate tone quality. Some ability to play the piano is highly desirable.

String Major. An applicant should be able to play all major and minor scales, one solo, and one or more movements from a sonata or student concerto, demonstrating a technical grounding in bowing, intonation, and musicianship.

Harp Major. An applicant should have reasonable facility in all scales and arpeggios for the instrument and present at least one solo piece of moderate difficulty.

Wind Major. An applicant should be able to play the scales through four sharps and four flats at a moderate tempo, and show a basic development of embouchure and articulation. He should present one or more solos, demonstrating musicianship by adequate tone quality and meaningful phrasing.

Percussion Major. An applicant should perform a solo on his instrument with precision, musicianship, and moderate skill. He should have had previous ensemble experience in an orchestra or band.

Music Education Major.
Composition Major. Applicants to these programs must demonstrate moderate proficiency on at least one instrument. Ability to play the piano is highly desirable.

CLASS WORK

Voice Class 1-2. The fundamentals and development of breathing and tone-production through vocalises and song repertory, for prospective public school teachers and those who plan a stage career.
One hour weekly; credit, one hour each semester.

Piano Class 1-2-3-4. These classes are designed to meet the secondary requirements of Music Education and Applied Music majors. They aim to build the skills of functional piano playing; adequate technique; chordal improvisation and transposition to sight-read simple accompaniments for classroom or studio use. Normally, a student will meet this requirement in four semesters; if not, he must re-elect Piano 4. Students are placed in the piano classes according to their previous experience, if any.
One hour weekly; credit. one hour each semester.

String Class.
Woodwind Class.
Brass Class.
Percussion Class.
} See course descriptions under Music Education.

VOICE

FRESHMAN. Fundamentals of tone production; breathing; study of such vocalises as may be adaptable to the individual student. Songs in English and Italian.

SOPHOMORE. More advanced technique; continued study of vocalises. Songs in English, Italian, German and/or French.

JUNIOR. Advanced technique. Study of more difficult songs in English, Italian, German and French; oratorio and opera arias and ensembles.

SENIOR. Continuation of technique and a comprehensive repertoire of songs of the various schools and periods; more extensive study of oratorio and operatic repertoire. Preparation for the Senior Recital.

ORGAN

FRESHMAN. Best-Willing: The Art of Organ Playing. Flor Peeters: Little Organ Book. Rheinberger: Trios. J. S. Bach: Chorales, short preludes and fugues. Bonnet: Historical Organ Recital Series, Book I (Pre-Bach).

SOPHOMORE. Best-Willing: The Art of Organ Playing (continued). J. S. Bach: Choral-preludes, Selected Works. Mendelssohn: Organ Sonatas. César Franck: Selected Pieces. Church service playing: Hymns, anthems, organ repertory for church service.

JUNIOR. J. S. Bach: Trio Sonatas, Preludes and fuges. César Franck: More advanced organ works. Widor: Selections from Symphonies.

SENIOR. J. S. Bach: Trio sonatas (continued), Great Preludes and fugues. César Franck: Major works for organ. Widor: Symphonies. Vierne: Symphonies. Mozart, Liszt, Roger, Durufle, Tournemire, Dupre, Messiaen: Selected works. Works by contemporary composers.

PIANO

FRESHMAN. Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE. Studies by Liszt, Chopin. Tausig Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. A sonata by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in thirds, sixths, and tenths. Arpeggios.

JUNIOR. An extensive composition by Brahms and a small composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity. A late Beethoven sonata.

SENIOR. One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations and the Senior Recital.

VIOLIN

FRESHMAN. Scales and arpeggios. Easy double stops. Etudes by Kayser, Mazas, and Dancla. Concertos by Reading, Sitt, and Seitz.

SOPHOMORE. Sevcik Op. 1. Etudes by Dont, Op. 37, Kreutzer. Sonatas by Kreutzer for violin and bass. Concertos by Rode, Kreutzer, Viotti. Selected solos.

JUNIOR. Etudes by Fiorillo, Campagnoli, Rode, Gavinies. Concertos by Mozart and Bach. Selected solos.

SENIOR. Etudes by Meertz, Dont Op. 35. Jeno Hubey, Wieniawski. Sonatas by Bach for violin alone. Concertos such as Max Bruch, Vieuxtemps, Mendelssohn, Saint-Saens, Lalo, Paganinni, Brahms, Beethoven.

VIOLA

FRESHMAN. All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE. Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR. Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR. Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN. Studies by Dotzauer and Grutzmacher. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE. Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.

JUNIOR. Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR. Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN. Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE. Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.

JUNIOR. Scales and broken triads in all positions. Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR. Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN. Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.

SOPHOMORE. Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR. Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR. Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

FRESHMAN. Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE. Altes: Method (Part III). Triple Tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR. Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.

SENIOR. Sonatas; suites; concertos; modern compositions. Studies of orchestral works. Special studies for Piccolo.

OBOE

FRESHMAN. Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.

SOPHOMORE. Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.

JUNIOR. Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.

SENIOR. Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN. Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.

SOPHOMORE. Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR. Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR. Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN. Weisenborn, Method and Studies. All scales and arpeggios. Reed making. Orchestral excerpts. Galliard, Sonatas; Vivaldi, Concertos; Hindemith, Three Easy Pieces.

SOPHOMORE. Milde, Scale and Chord Studies. Bordeau, 30 Studies in all Keys. Orchestral Excerpts. Telemann, Sonata in F minor; David, Concertino.

JUNIOR. Milde, Concert Studies Vol. I; Jancourt, 26 Melodic Etudes; Martelli, 15 Etudes. Orchestral Excerpts. Mozart, Concerto; Weber, Concerto; Hindemith, Sonata.

SENIOR. Milde, Concert Studies Vol. II; Bitsch, 20 Etudes. Orchestral Excerpts. Weber, Hungarian Fantasy; Saint-Saens, Sonata; Haydn and Mozart, Concertantes; Gordon Jacob, Concerto.

HORN

FRESHMAN. Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE. Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.

JUNIOR. Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR. Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN. Petite, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE. Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR. Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR. Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE and TUBA

FRESHMAN. Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE. Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR. Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR. Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN. Concentrated study of percussion instruments. Basic Timpani roll and ear training. Orchestral repertory; section and ensemble playing.

SOPHOMORE. Technique and tuning of Timpani. Extensive mallet chordal and resolution (improvisation) studies; organization of practical teaching program. Bartok Concerto for two pianos and percussion.

JUNIOR. Advanced study on all percussion instruments. "The Solo Timpanist," 26 studies by Vic Firth, solo timpanist of Boston Symphony Orchestra. L'History of the Soldier, Stravinsky.

SENIOR. Continuation of advanced percussion study in all areas. Specialized applications including theatre, ballet, opera and band.

DRAMA DEPARTMENT

Harlan Grant, *Chairman*

Departmental Aims:

1. To cultivate an understanding and appreciation of the whole field of drama and the theatre, considering the literature, history and practice of these arts in relation to the social and cultural traditions of western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The Drama Department is affiliated with The Weston Playhouse, a professional summer theatre, where selected senior students and graduates are offered professional employment as members of the company and staff. The department also has member affiliation with The New England Theatre Conference, American National Theatre and Academy and the American Educational Theatre Association.

Admission Requirements. (a) Graduation from high school with a minimum of 15 units as described on page thirteen. (b) Evidence by recommendations or audition of applicant's aptitude for work in the drama field.

DRAMA SUBJECTS

Acting Technique 1-2. The fundamentals of acting technique; development of the imagination through solo and group improvisation; development of speech and bodily interpretation and expression through practice of scenes from classic and modern plays. Workshop productions are an integral part of the course.

Two hours weekly; credit, two hours each semester.

Acting Technique 3-4. Advanced study of acting technique; characterization, projection of mood and emotion, movement and rhythm; periods and styles of acting. Workshop productions are continued.

Two hours weekly; credit, two hours each semester.

Costuming for the Stage 1-2. History of period costume; principles of design applied to stage costumes; construction; methods; fabrics; colors; pattern drafting.

One hour weekly; credit, one hour each semester.

Directing 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization and rhythm of play. Particular attention is given to the requirements of the public school, college and community theatre. Students are required to direct scenes and one-act plays under supervision.

Two hours weekly; credit, two hours each semester.

Directing and Practice Teaching 1-2. Methods and technics for the use of drama as an educational tool in the secondary school. Classroom observation, practice teaching and directing in Settlement Houses and public schools of the Greater Boston Area. Prerequisite: Speech 3-4, Drama and Speech Methods 1-2, and Directing 1-2.

Credit, two hours each semester.

KISS ME KATE

THE NIGHT OF THE IGUANA

THE GRASS HARP

WONDERFUL TOWN

Introduction to the Theatre. An orientation course. The place of theatre in the life of Man and the society of his time. Analysis of the basic elements of theatre; the play, direction, acting, design, organization and management. Lectures, reading assignments and discussion.
Two hours weekly; credit, two hours first semester.

Makeup 1-2. A laboratory course in the use of makeup for theatre and television. Study of facial anatomy, racial characteristics and effect of colored light on pigment.
One to two hours weekly; credit, one hour each semester.

Musical Theatre 1-2. The forms and styles of Musical Theatre. Study of the chronological development of the musico-dramatic work. Fundamentals of acting applied to the singing role.
Four hours weekly; credit one hour each semester.

Musical Theatre 3-4. Prerequisite Musical Theatre 1-2. Analysis of techniques to be mastered by the singing actor. Integration of musical and staging elements. The study and preparation of small solo and ensemble scenes from contemporary musicals.
Four hours weekly; credit two hours each semester.

Musical Theatre 5-6. Continuation of Musical Theatre 3-4. Form and style in character development for the Musical Theatre. The relationship of voice movement and characterization. Performance of larger units and scenes for workshops.
Four hours weekly; credit two hours each semester.

Musical Theatre Production 1-2. The rehearsal and performance of long scenes and full acts from musical theatre repertory of varied periods and styles. Coaching and directing.
Four hours weekly; credit two hours each semester.

Rehearsal and Performance 1-2. The study and rehearsal of minor roles for public performance.
Two or more hours weekly; credit, two hours each semester.

Rehearsal and Performance 3-4. A continuation of Rehearsal and Performance 1-2 in more extensive roles.
Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 5-6. The study, rehearsal and production of classic and modern plays for studio and major public performance. The combination of all theoretical studies and the coordination of all branches of theatre activity in a theatrical production.
Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 7-8. Students become a part of a semi-professional acting company which presents a series of public performances, classic and modern, throughout the school year. Students of outstanding ability and demonstrated talent in this course will be invited to participate in the professional summer theatre season of the Weston, Vermont, Summer Theatre.
Four or more hours weekly; credit, four hours each semester.

Speech 1-2. A practical and theoretical course, including elementary voice science; applied phonetics as a basis for analysis of speech sounds and pronunciation. Individual training in improving voice quality and developing distinct articulation.
Two hours weekly; credit, two hours each semester.

Speech 3-4 (Prerequisite: Speech 1-2). The theory and practice of effective reading and speaking before an audience; vocal interpretation of literature, using poetry, narrative prose, dramatic and radio material.
Two hours weekly; credit, two hours each semester.

Stage Design 1-2. (Prerequisite: Theatre Practice). A survey of the history of stage decoration; application of the principles of design to stage setting and lighting; the development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.

Two hours weekly; credit, two hours each semester.

Speech and Drama Methods 1-2. A study of the problems, methods and materials in the teaching of speech and dramatics in the secondary school and junior college; analysis and organization of courses of study; supervised practice teaching in the Conservatory classroom.

Two hours weekly; credit, two hours each semester.

History of the Theatre 1-2. A survey of the theatre in performance from classic Greece to 1800 in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.

Two hours weekly; credit, two hours each semester.

History of the Theatre 3. Contemporary Theatre: Reading and discussion in type and trends of theatre activity from Ibsen to the present; relation of the play, theatre and production to audience's social, literary and artistic interests since 1800.

Three hours weekly; credit, three hours each semester.

Theatre Practice. The basic techniques of play production, encompassing all work required in the preparation and presentation of the department's major productions and workshops, scenery, properties, lighting, costumes, stage, business and publicity management. Required of all students. Advanced students serve as crew heads.

Credit, one hour each semester.

Thesis or Senior Project. Research for thesis in a specific field of the theatre, drama or speech interest to be selected by each senior student in consultation with the head of the department and the instructor of the related courses involved. The project may be the direction and production of a play in the case of those students whose major interest is stage production.

Credit, two semester hours.

DRAMA CERTIFICATE COURSE

The Certificate in Drama is awarded to students who have completed the first three years of the degree course as outlined, but minus certain academics. Students may be admitted to this course without having graduated from high school.

ORPHEUS

A FOOL'S TALE

JAZZ CLASS

EZEL

BALLET ADAGIO

DANCE DEPARTMENT

Jan Veen, *Chairman*

The professional dance course at the Boston Conservatory of Music is designed by Jan Veen, artist, educator, choreographer, to train students to take their place as highly skilled dancers, and to develop outstanding teachers of dance and physical education. The dance major comprises core subjects which continue through the entire period of training, which advance in content as the student's skill increases. For a broader stage training, a student may choose to major in Dance and minor in Drama (see description of program).

Admission Requirements.

(a) Graduation from high school with a minimum of 15 units as prescribed for the degree course.

(b) A physician's written statement certifying that the applicant's health and stamina are equal to the demands of dance training.

Course Descriptions

DANCE TECHNIC

Technic 1-2. *Modern:* Study of relaxation and tension; analysis of body functioning, limbering, stretching; coordination; body correctives for posture and weight distribution; technic of breathing.

Ballet: The five positions; simple bar work; fundamental steps.

Ten hours weekly; credit, three hours each semester.

Technic 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.

Ballet: Simple bar, turns, beginning of adagio and allegro floor work.

Ten hours weekly; credit, three hours each semester.

Technic 5-6. *Modern:* More advanced floor work and elevation. Rhythmic variations, endurance training.

Ballet: Advanced bar work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.

Ten hours weekly; credit, three hours each semester.

Technic 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity.

Ballet: Continued advanced bar work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.

Ten hours weekly; credit, three hours each semester.

DANCE FORM and STYLE

Form and Style 1-2. Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.

One hour weekly; credit, one-half hour each semester.

Form and Style 3-4. Medium length patterns of more complicated design; the 8-scale into the oblique; promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).

Two hours weekly; credit, one hour each semester.

Form and Style 5-6. Forms in canon; differentiation of the usage of space in air and floor design; the 12-scale hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.

Two hours weekly; credit, one hour each semester.

Form and Style 7-8. Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality. National Dances—Spanish, Italian, Mexican, etc. Square and Round Dances.

Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

Composition, Rehearsal and Performance 1-2. *Improvisation:* The spontaneous reaction to given tasks in personal approach to movement; solo and group studies.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 7-8. Difficult weekly and half semester assignments; preparation for the senior project of solo and group compositions.

Three hours weekly; credit, two hours each semester.

DANCE PEDAGOGY

Pedagogy 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.

One hour weekly; credit, one hour each semester.

Pedagogy 3-4. Continuation of Pedagogy 1-2 with variations of dance technic; adaptation of teaching methods in special fields.

One hour weekly; credit, one hour each semester.

Pedagogy 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in local Settlement Houses.

Credit, two hours each semester.

LABANOTATION

Labanotation 1-2-3. The Laban System of recording dance movement in writing.

Two hours weekly; credit, one hour each semester.

History of Dance 1-2. A survey of the development of dance as an art, including ethnic, ritual and cultural influences, together with developments in music that affect dance. Special attention is given to professional dance; in particular, ballet and modern styles, and to corresponding changes in music for the dance from the Renaissance and Baroque eras to the present.

Two hours weekly; credit, two hours each semester.

PERCUSSION

Percussion 1. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.

Two hours weekly; credit, one hour.

Percussion 2-3. More intricate rhythms with variations; beginning of improvisation and accompanying of movement. Study and scoring of dance compositions for percussion instruments.

Two hours weekly; credit, one hour each semester.

REPERTORY

Repertory 1-2. The acquisition of the classics (e.g. Swan-Lake, Sleeping Beauty) and Modern Dances and Original Ballets of the Boston Dance Theatre, an organization under the direction of Jan Veen.

Credit, two hours for the year.

Score Analysis 1-2. Designed for Dance Majors. Beginning with recorded scores of small instrumentation and progressing through scores for full orchestra, the student becomes acquainted with the nature of the orchestral instruments and the instrumental timbres and tone colors of the orchestra. Special emphasis on the application of timing and rhythmic phrasing to problems of dance choreography. Prerequisite: Theory and Solfege 1-2.

One hour weekly; credit, one hour each semester.

DANCE CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the degree course as outlined minus the academics. Students may be admitted to this course without having graduated from high school.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

TUITION AND FEES

ADVANCE DEPOSIT

All undergraduate applicants will be required to make an advance deposit of $50 immediately upon notification of acceptance. This deposit will be applied to the first semester's expenses. It is not refundable unless written notice of withdrawal is received at the Admissions Office on or before August 15.

UNDERGRADUATE TUITION

Tuition for the full-time program (14-18 credit hours) leading to the degree of Bachelor of Music or Bachelor of Fine Arts, including all private and class instruction ..... *per semester* $525

Certificate Program in Music, including all class and private instruction ..... *per semester* $420

Certificate Program in Drama or Dance ..... *per semester* $400

Part-time Students:

General Class Instruction ..... *per credit hour* $ 35

Class Instruction in Voice, Piano, Opera or Musical Theatre and Production ..... *per credit hour* $ 50

Class Instruction in Dance ..... *per credit hour* $ 80

PRIVATE INSTRUCTION

The rates for private lessons vary according to the student's status, the subject, and the instructor assigned.

	Semester (17 weeks) ½ hour per week	*Semester (17 weeks) 1 hour per week*
Voice, Organ, Piano, Harp, Orchestral Instruments	$68 — $85 — $102	$136 — $170 — $204
Solfege, Harmony, Counterpoint, Composition, Instrumentation, Music Education, Conducting, Academics	$68 — $85 — $102	$136 — $170 — $204
Drama and Dance Subjects	$68 — $85 — $102	$136 — $170 — $204

Credit will be allowed for a scheduled class course taken privately if the need for private instruction is the result of a scheduling conflict.

GRADUATE DIVISION

Tuition for Graduate courses taken in class..... *per credit hour* $ 35
Tuition for the required private instruction is the same as for the undergraduate (see schedule above).

DORMITORY FEES

Dormitory fees are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Dormitory fees are not refundable. Rates include room, weekly laundry (bed linen and towels), and three meals daily, Monday through Saturday. There are a number of restaurants in the immediate vicinity where students may obtain meals on Sunday at their leisure.

Room and Board	*per semester*	$400—$425
Laundy Service Charge	" "	$15
Radio or Television (when allowed)	" "	$ 3 to $ 5
Advance Room Reservation Deposit (upper classmen only)		$50

FEES (Miscellaneous)

Undergraduate Application Fee	$ 5
Application Fee for Graduate Division	$20
Registration Fee (Academic year or Summer Session)	$ 5
Extra Charge for late registration	$ 5
Make-up Examinations	$ 5
Graduation Fee (Degree or Certificate)	$20
Transcripts (one copy without charge) each	$ 1.50
Change of Program Fee (upper classmen)	$ 5
Costume Fee	$ 5
Locker Fee	$ 5

PRACTICE FEES *(per semester)*

Piano Majors	$30
(includes 1 hour daily on grand piano and 2 hours daily on upright piano)	
Summer Rate	$15
Piano Concentrates	$20
(includes 2 hours daily on upright piano)	
Summer Rate	$10
Piano Minor	$10
(includes 1 hour daily on upright piano)	
Summer Rate	$ 5
Organ	$30
(includes 4 hours weekly on auditorium organ and 2 hours daily on practice organ)	

ORCHESTRAL INSTRUMENTS

A limited number of String, Woodwind and Brass instruments are available for rental at rates ranging from $10 to $15 per semester. When not available at the Conservatory, students may rent instruments from local dealers at a usual charge of $15 for three months.

Summer Rate	$10
Hourly Rates for Special Students	
Upright piano	$ .15
Grand piano	$ .25
Practice organs	$ .25
Auditorium Organ	$ .75
Dance Major's Studio Practice Fee	$12

N.B. The Conservatory reserves the right to alter tuition and other fees at any time it may be deemed necessary.

REGULATIONS

Students are required to comply with all school regulations and any further rules that the Conservatory may deem necessary to put into effect. Failure to obey the Conservatory regulations is considered grounds for dismissal, as is any behavior unbecoming a student of the Conservatory.

Each student must consult the official bulletin board regularly and will be held personally responsible for any consequences due to his remissness.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current semester.

The number of absences allowed each student in class subjects is as follows:

Classes meeting three times weekly	3 absences per semester
Classes meeting twice weekly	2 absences per semester
Classes meeting once weekly	1 absence per semester

Any additional absences due to illness or other emergency must be substantiated by a medical certificate or other acceptable evidence. A student who arrives at a class ten minutes after the scheduled hour will be considered late. Twice late will count as one absence. Absence from classes immediately prior to or following vacation periods or holidays will be counted as a double absence. Students who fail to comply with this regulation will forfeit credit for the course.

All scheduled examinations must be taken in order to receive credit for the course. In the case of absence from such examinations for a valid reason, a make-up examination will be given without charge. Fall make-up exams will be given on or before October 31; Spring make-up exams on or before March 15. A charge of $5 will be made for each make-up examination resulting from an unexcused absence. Absence from a final exam without notification will be recorded as *failing without credit.*

Change of program may not be undertaken without the approval of the appropriate Heads of Departments. A student may change his major in midyear, but the Administration reserves the right to veto any such proposed change, and any deficiencies or prerequisites must be made up at the student's expense.

Any member of the chorus, orchestra, band, opera class or other ensemble groups who fails to participate in a public performance when requested by the instructor in charge must forfeit credit for the course.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule:

Within two weeks—60%; four weeks—40%; five weeks—20%; after five weeks, no refund.

The percentage refund for Special Students is based on the amount paid, when credit balance exceeds $20.

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